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HANDBOOK
OF
GRAMMAR AND ANALYSIS

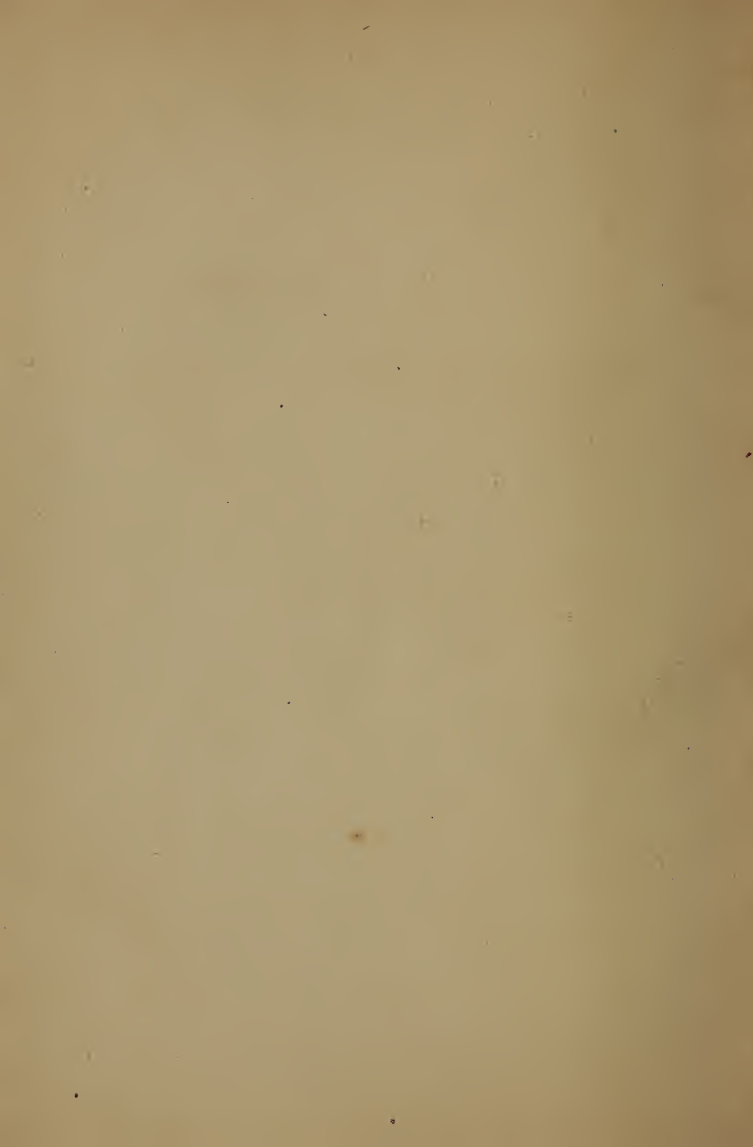
J. E. VOSE

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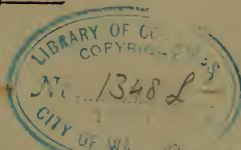
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UNITED STATES OF AMERICA.



HANDBOOK
OF
GRAMMAR AND ANALYSIS.

BY
JAMES E. VOSE.



ASHBURNHAM, MASS.
PUBLISHED BY THE AUTHOR.

1880.

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PREFACE.

EVERY man thinks his own way the best ; hence every schoolmaster writes a grammar. Aside from this general conceit, there are three reasons for this little book, which may all be put in one,—that the writer had need of it, and so wrote it.

1. Our text-books now-a-days mostly go on the principle that teachers do not know their business ; hence they are so filled with “explanations,” “illustrations,” and the rest, that the poor pupil cannot tell the lumber from the subject proper, and too often gets it all lumber alike. What the teacher wants is a pretty full outline of his subject, to be added to or subtracted from as particular classes require,—the dry bones of the matter, to be clothed in flesh and blood and vivified by his own skill in the class-room.

2. Since the improved methods of language-

teaching are now pretty generally adopted in the lower schools, our higher text-books should be divested of their "exercises for writing," blanks to fill, etc., etc., and give themselves more exclusively to the *science* of grammar, leaving written work under careful teaching to take the more difficult form of the theme. This technical grammar can only be profitably begun at about the age when the student is prepared to enter geometry. It is severe work and requires some maturity of mind; yet, when principles are clearly stated, the student should be able to illustrate them from his general reading, and apply them in his writing, without having everything ready at hand in his book.

3. The unwise pressure for short courses and early graduation compels the clipping of our text-books to the utmost. For such work, "notes," "remarks," and hair-splitting "analysis," must go, — perhaps not greatly to our loss; but, unfortunately, that slow and painstaking study which alone gives discipline must go too. Whether it is possible to construct a book that can be made by clipping to "do" the short cuts, and, at the same time, give a good foundation for the future study

of those who wish it, may be a question. This work makes the attempt, but presupposes a *teacher*.

The book has come so far short of the writer's idea, that he hardly hopes much approval from others; yet a few extra copies have been printed, chiefly for the benefit of the criticisms, adverse or otherwise, of those who may receive them.

CUSHING ACADEMY, Jan. 1, 1880.

NOTE. — Classes having little time should, after a few preliminary definitions, begin at page 59 and go through to Part V., Prosody, omitting Analysis mainly (pp. 108-124), if thought best. Part I., Orthoëpy, is only a summary of what should have been learned piecemeal in the lower schools: teachers would do well to master it thoroughly. The principles of syllabication (p. 22), of spelling (p. 26), and of punctuation (p. 151), are eminently practical, and deserve much more attention than they usually receive. To those who aspire to much knowledge of our language, Derivation (pp. 31-58) is of the very first importance; it may be taken up as indicated in the note, p. 41. The real student of English poetry must also master Prosody (p. 164) and Figures (p. 171).

HANDBOOK OF ENGLISH GRAMMAR.

1. **Language*** is the expression of thought.
(a) *Spoken* language is the vocal expression of thought. (b) *Written* language is the written (= printed) expression of thought.

[(c) The language of signs, of the emotions, of flowers,† etc.]

2. **Grammar*** is the science‡ and art of language. *English Grammar* is the science and art of the English language. The general divisions of Grammar are: I. *Orthoëpy*; II. *Orthography*; III. *Etymology*; IV. *Syntax*; V. *Prosody*.

[Rhetoric,* the art of language.—Comparative Grammar,† Philology.†]

* Bring in on paper, or write on the blackboard, the derivations of all terms used. Thus:—

Language.—O. Eng. and Fr., *langage*; Lat., *lingua*, the tongue, speech, etc.

Grammar.—Fr., *grammaire*; Gr., *γραμμα*, a letter.

† Meanings of these expressions?

‡ What is science?—Art?—What, as applied to grammar?

NOTE.—As indicated above, etymologies and meanings of terms employed, and an intelligent looking-up of all the more difficult points should be insisted on throughout. These will not be further indicated in this book, as the teacher is the only one who knows the proper work to present in any given case.

I. — ORTHOËPY.

3. **Orthoëpy** treats of the sounds and pronunciation of a language. It is divided into (*A*) *Articulation*; (*B*) *Syllabication*; (*C*) *Accent*.

(A) ARTICULATION.

4. **Articulation** is the utterance of elementary sounds. [Note another meaning: the greater or less closure of the vocal organs* to utter any given sound; as the *articulation* required to produce *b*, *p*, *m*, by the lips.]

5. An **Elementary Sound** cannot be decomposed into simpler sounds. It may be: (*a*) a *vowel* sound; (*b*) a *consonant* sound.

6. (*a*) A **Vowel Sound** is a sound uninterrupted by the vocal organs; or, it is a pure tone. Divisions: (*c*) *Simple*; [(*d*) *Compound*.]

7. (*c*) A **Simple Vowel Sound** has a single sound. (The articulating organs (4, note) move but slightly or not at all during its utterance.) Two divisions: —

(1) **Long**, having a prolonged sound, — *ē*, *ā*, *ä*, *ẽ*, *ą*, *ę*, — six in all.

* **Vocal Organs.** — Those by which voice is produced: the larynx, pharynx, mouth, tongue, nasal passages, and, in a less degree, the trachea, diaphragm, and lungs. (See Soule and Wheeler's *Manual of English Pronunciation*.)

(2) **Short**, having an abrupt sound,—*ĩ, ě, ă, ą, ů, ǫ, ȳ*, — seven in all.

[8.] (*d*) A **Compound Vowel Sound** has two simple sounds closely united. (The articulating organs move perceptibly during its utterance.) The compounds are, *ā, ō, ī, ow, oi, ū* (in *tune*, not in *unit*). They are not elementary, but are introduced here for convenience of learning and classification.

[9.] By slowly pronouncing these compounds, the two components of each may be readily distinguished, thus: *ī = ā-ē, ow = ā-ȳ, oi = ā-ē, ū = ē-ȳ*. Such is the general teaching. Perhaps as good a scheme would be: *ī = ā-ĩ, ow = ă-ȳ, oi = ā-ĩ, ū = ě-ȳ*. Different writers give the following: *ī = ā-ē, ă-ĩ, ě-ē, ă-ĩ; ow = ă-ȳ, ă-ȳ, ă-ȳ,* ů-ȳ, ă-ȳ; oi = ā-ē, ā-ĩ; ū = ē-ȳ, ě-ȳ, ȳ-ȳ*. Pronounce these pairs, first slowly, then in rapid union, and see which produces the true sound.

[10.] The sounds *ā* and *ō* are composed of two parts each, the *radical* and the *vanish*; *ā* vanishes into *ē* or *ĩ*, *ō* into *ȳ* or *ȳ*. Pronounce slowly till the components are recognized. Pronounce without the vanish in *payer, tone*, etc., and note the foreign sound, *pere*, etc. When unaccented these often lose their vanish, as in *preface, tobacco*.

II. (*b*) A **Consonant Sound** is a sound or breathing more or less interrupted by the vocal

* Worcester.

organs ; or, it is an articulated sound or breathing. It may be, according to sound, either (*m*) an *aspirate*, or (*n*) a *vocal*; and, according to place of articulation, either (*w*) a *labial*, (*x*) a *dental*, (*y*) a *palatal*, or (*z*) a *guttural*. The terms *labio-dental* and *dento-palatal* are often used.

12. (*m*) An **Aspirate** is a consonant sound not vocalized (voiced); or, it is a mere articulated breathing. There are ten aspirates: *wh* (*when*), *p, f, th* (*thin*), *t, s, ch, sh, k, h*.

(*n*) A **Vocal** is a consonant sound vocalized in the throat. The vocals are:—

(1) **Pure**, when the voice is confined to the throat: *b, v, ð* (*thine*), *d, z, j, zh, g* (*go*), — eight in all.

(2) **Nasal**, when the voice is emitted through the nose: *m, n, ng*, — three in all.

(3) **Liquid**, when the voice is emitted through the open mouth: *w* (*we*), *l, y, r₁* (*ran*), *r₂* (*far*), — five in all.

13. (*w*) A **Labial** is articulated by the lips: *wh, w, p, b, m, f, v*, — seven in all.

(*x*) A **Dental** is articulated against the teeth: *th, ð, t, d, n, l, s, z*, — eight in all.

(*y*) A **Palatal** is articulated against the hard palate: *ch, j, sh, zh, y, r₁*, — six in all.

(*z*) A **Guttural** is articulated by or near the soft palate: *k, g, ng, r₂ (h)*, — five in all.

The terms *labio-dental*, *dento-palatal*, etc., explain themselves.

14. **Cognates** are different sounds produced at the same articulation (or nearly so) of the vocal organs (4, note).

Thus, the articulation for \bar{e} gives \check{z} when the sound is abruptly exploded. So the radical part of \bar{a} and \check{e} are cognate; also a and \check{o} ; \bar{e} and \check{u} (nearly); f and v ; t , d , n , and l . Note slight changes of articulation in most so-called cognates.

For a more extended and very accurate presentation of this subject, the little *Manual of English Pronunciation*, by Soule and Wheeler, is the best book to be had. Prof. W. D. Whitney treats the matter more thoroughly, but less practically, in his *Oriental and Linguistic Studies*, Second Series, and in his *Life and Growth of Language*.

Writers vary extremely in their *names* of the sounds, though they may agree in the sounds themselves. Prof. Whitney calls aspirates and vocals, respectively, "surds" and "sonants." A good classification of the vowel sounds, vocals, and aspirates, is into "vocals," "subvocals," and "aspirates"; another common one is into "tonics," "subtonics," and "atonic." The "mutes" of the grammars are p , b , t , d , k , g ; the others are then called "semi-vowels." The "liquids" of the same writers are l , m , n , r . Sounds articulated by the special aid of the tongue are called "linguals": th , \check{k} , t , d , n , l , s , z . But the tongue plays a hardly less important part in most other sounds. The hissing sounds, s , z , sh , zh , ch , j , (x), are often called "sibilants."

15. The foregoing classification is indicated to the eye in the following table, in which the cognates stand in horizontal lines.

TABLE I.—ELEMENTARY SOUNDS.

VOWEL SOUNDS.		CONSONANT SOUNDS.					
SIMPLE.			ASPI- RATE.	VOCAL.			
Long.	Short.			Pure.	Nasal.	Li- quid.	
\bar{e} (\bar{a})	\dot{e} \check{e}	Labial . . . { (Labio-Dental)	wh p f	 b v	 m	 w	
\dot{a} \ddot{a} \check{e}	\check{a} \dot{a}^* \check{u}		Dental . . . { (Dento-Palatal)	th $\{ \begin{matrix} t \\ s \end{matrix}$	\dot{h} d z	 n	 l
\dot{a} (\bar{o})	\ddot{o} $*$			Palatal . . . {	ch sh	j zh	 (\check{n})
\dot{o}	\dot{o}	Guttural . . . {			k h	g	ng
6	7				10	8	3
[COMPOUND.]							
$\bar{a}, \bar{o}, — 2.$							
$\bar{i}, ow, oi, \bar{u}, — 4.$							

To learn this table : —

(a) Learn downward the column of *long* vowel sounds (\bar{a} and \bar{o} included for convenience); then the short sounds can be produced by merely exploding these (remembering that they are not all exact cognates).

(b) Learn the column of *aspirates*, and the vocals can be recalled by remembering the cognates.

(c) Learn the compound vowels.

* See (17).

16. Note the *natural* order of the table. Beginning with \bar{e} , the narrowest position of the vocal organs, lips farthest back, the column of vowel sounds opens out to g , lips farthest forward. The consonant sounds begin at the front point of articulation with this g sound *articulated*, *wh*, *w*, and move backward to the *k*-sound. (*H* is an exception, as may be seen in *hē*, *hā*, *hā*.) Careful attention should be paid to the *position of the organs* at which each sound is produced. A brief study and drill of this character will enable a class to give even the more difficult foreign sounds, as may be seen by trying Ger. *Ich*, Fr. *u*, Arabic *kh*, Welsh *ll*. See, also, the very important use of these principles in any elementary work on phonography.

17. Including the radical parts of \bar{a} and \bar{o} , but excluding the other compounds, there are thus forty-one elementary sounds. Orthoëpists agree that \bar{o} has no short cognate; certainly one is often heard in New England in *whole*, *only*, *coat*, *colt*, etc. This would give forty-two sounds besides the four compounds. That there are several others readily distinguishable may be seen from the note to Table II. It is well to have ears sufficiently educated to detect them.

18. **Phonic Analysis** is the separation of words into their elementary sounds. The student should drill on this till the *sounds* of a word can be given as readily as the spelling. Pronounce the word *naturally*, then more slowly, till the exact sound is obtained. (See 34.)

FORM I.—PHONIC ANALYSIS.

Ear, \bar{e} - r_2 ; * \bar{e} ,* a simple vowel sound, long; r_2 ,* a vocal consonant sound, guttural.

Fancy, f - a - n - s - \check{i} ; * f ,* an aspirate consonant sound, labial; \check{a} ,* a simple vowel sound, short; n ,* a vocal consonant sound, nasal, dental; s ,* an aspirate consonant sound, dental; \check{i} ,* a simple vowel sound, short.

Boy, b - oi ; b , a pure vocal consonant sound, labial; oi , a compound vowel sound, composed of the two sounds a - \check{i} . (The terms *labio-dental*, etc., may be used.)

(B) SYLLABICATION.

19. **Syllabication** is the division of words into syllables; or, it is the union of sounds into groups called syllables.

20. A **Syllable** is a sound or a group of sounds uttered at a single impulse of the voice.

An **Initial Syllable** begins a word.

An **Ultimate Syllable** ends a word.

A **Penult** is the syllable before the ultimate.

An **Antepenult** is the syllable before the penult.

21. A **Word** is a syllable or a union of syllables expressing an idea; or, it is a sound or a union of sounds expressing an idea.

A **Monosyllable** is a word of one syllable.

A **Dissyllable** is a word of two syllables.

A **Trisyllable** is a word of three syllables.

* Give the sounds only.

A **Polysyllable** is a word of more than three syllables.

22. The principles of syllabication can be better treated farther on (see 35). It may be noted here, that : —

(a) Every syllable must contain at least one vowel sound, — rarely the sound of *n* or *l* alone, as in *ev-en*, *shov-el*, or with other consonant sounds, as in *par-don*, *hum-bld'st*.

(b) Two vowel sounds (except compounds) cannot come together in the same syllable.

(c) The aspirates precede the vocals at the beginning of a syllable, and follow at the close ; as, *shrunk*, *strength*.

(C) ACCENT.

23. **Accent** is a stronger utterance of one or more syllables of a word, in distinction from the rest.

(a) **Primary Accent** is the principal accent of a word, marked ('); as, *ac'cent* (*n.*), *ac-cent'* (*v.*).

(b) **Secondary Accent** is a lighter accent often laid on every second syllable from the primary, marked in *Webster* by a lighter stroke ('); as, *dem'-on-stra'tion*.

The strokes (') are called *accents*.

[Study the *Rules for Accent* in the dictionaries.]

TOPICAL REVIEW.

Language.

- (a) SPOKEN.
- (b) WRITTEN.
- (c) [Of signs, etc.]

Grammar.

- ENGLISH GRAMMAR.
- Subdivisions.
- I., II., III., IV., V.
- [Rhetoric. Comparative Grammar, Philology.]

I.—ORTHOËPY.

(A) Articulation.

ELEMENTARY SOUNDS.

- (a) Vowel Sounds.
 - (c) Simple.
 - (1) Long.
 - (2) Short.
 - (d) [Compound.]
 - Analysis of.
 - (b) Consonant Sounds.
 - (m) Aspirate.
 - (n) Vocal.
 - (1) Pure.
 - (2) Nasal.
 - (3) Liquid.
- or, (w) Labial.
(Labio-Dental.)
- (x) Dental.
(Dento-Palatal.)
 - (y) Palatal.
 - (z) Guttural.

Cognates.

Other modes of classification.

TABLE I. — Elementary Sounds.

Written and explained.
Number of Elementary Sounds.

(B) Syllabication.

A SYLLABLE.

Initial, Ultimate, Penult, Antepenult.

A WORD.

Monosyllable, Dissyllable, Trisyllable, Polysyllable.

(C) Accent.

- (a) Primary.
- (b) Secondary.
- Rules of Accent.

II.—ORTHOGRAPHY.

24. **Orthography** treats of (*A*) *Letters*; (*B*) *Syllabication*; (*C*) *Spelling*.

In a loose sense, *orthography* is synonymous with *spelling*; as, His *orthography* is bad.

(*A*) LETTERS.

25. A **Letter** is a character used to represent one or more elementary sounds. The twenty-six letters are divided into *Vowels* and *Consonants*.

26. A **Vowel** is a letter representing a vowel sound (6). The vowels are *a, e, i, o, u*, and also *w* and *y* after another letter (sounded) in the same syllable, or *y* alone forming a syllable.

27. A **Consonant** is a letter representing a consonant sound (11). The consonants are the nineteen other letters, and *w* and *y* before a vowel in the same syllable.

I in *spaniel*, *ruffian*, *u* in *quit*, are essentially consonants; as are, also, the initial parts of *a* in *cognac*, *o* in *one*, and *u* in *use*.

28. A **Diphthong** is the union of two vowels in one syllable: (*a*) *proper*, when both vowels are sounded (only in compounds), as in *how*; (*b*) *improper*, when only one vowel is sounded, as in *paid*. A **Triphthong** is the union

of three vowels in one syllable, as in *beau, lieu*. A **Digraph** is the union of two letters to represent one sound ; as, *wh, th, ch, sh*, and all improper diphthongs. A **Compound Consonant** represents two sounds ; as, *x = ks, gz, or ksh*.

29. (*a*) **Capitals** are letters distinguishable from the *lower-case* letters of which the body of a page is printed, by their larger size and different form. Small capitals are indicated in writing by two lines underscored, large capitals by three. Capitals are used for the words *I* and *O*, and as the first letter of, —

1. All proper names or words used as such.
2. The first word of a sentence.
3. Every line of poetry.
4. The chief words in headings, titles, etc.
5. Other specially important words (rarely).
6. Abbreviations (generally).
7. Names personified.
8. All pronouns relating to the Deity (according to some authorities, but of doubtful propriety).
9. Every direct quotation; also other similar expressions (as laws, resolves, etc.) preceded by some introductory word (as, “resolved,” “be it enacted”).

Headings and other words meant to be specially noticeable are often printed entirely in capitals.

(*b*) **Italics** are the inclined letters. They are indicated by one line underscored. Italics are employed : —

1. For emphatic or illustrative words.
2. For foreign words.

3. In the Bible, for words not in the original.

4. For the titles of books, periodicals, writings, etc., referred to; and the name of an author after a passage quoted.

Young composers should be very sparing in the use of the underscore.

For various styles of letters, read Art. *Type* in Webster's Dictionary, or Art. *Printing* in Johnson's Cyclopædia. This book is printed in "Old Style" type, — Long Primer, Brevier, and Nonpareil.

30. As to the number of sounds that any letter may represent, authorities differ greatly. It is a matter of fact which each student must decide for himself. The old teaching, "*a* has four sounds, *e* has two sounds," has, fortunately, pretty much disappeared. The following table (II.) exhibits to the eye all the important sounds, with the diacritical marks used in Webster's Dictionary and most school-books. Students should commit it *verbatim*, and drill themselves in applying the marks to words till they make no mistakes.

TABLE II.—SOUNDS AND DIACRITICAL MARKS.

31. Sounds of the vowels: —

A, eight sounds: *fāte*, *fāre*, *fāt*, *fār*, *fāst*, *fāll*, *wān*, *any*.

E, six sounds: *ēve*, *ēre*, *ēll*, *ēight*, *ērr*, *pretty*.

I, five sounds: *mīne*, *mīnt*, *mīen*, *mīrth*, (*unīon*).

O, nine sounds: *tōne*, *tōrch*, *tōp*, *tōn*, *tō*, *wōlf*, *work*, *women*,
(*one*).

oo in *wōō*, *wōōd*.

U, nine sounds: *pūre*, *pūrl*, *pūn*, *prūde*, *pūll*, *bury*, *busy*,
(*ūse*, *quīck*).

Y, three sounds: *mȳ*, *mȳth*, *mȳrrh*.

OW, **OI**, unmarked.

No note is made of the *o* before *r*, intermediate between *ō* and *o*, which a few speakers have attempted to introduce, since, though a nice sound, its use is not likely to prevail. We have sounds enough already without attempting any new ones.

32. Sounds of the consonants:—

One sound: *b, k, l, m, p, q, v, w, y, (h).*

Two sounds: *d, decked; f, fee, of; j, just, hallelujah; r, roar.*

Three sounds: *g, get, gem, rouge; n, no, think, cañon; t, hat, nation, transizion; z, zone, azure, chintz.*

Four sounds: *c, can, city, suffice, ocean; s, so, his, sure, pleasure; x, box, xebec, exist, noxious.*

Of consonant digraphs, the principal are:—

Three sounds: *ph, Stephen, phrase, diphthong (Worcester); th, thin, this, thyme.*

Four sounds: *ch, cheap, chaise, chasm, which; gh, gherkin, hiccough, laugh, lough.*

For diacritical marks for the consonants, see Webster's Dictionary.

NOTE.—Many of these sounds, especially of the vowels, are variously modified; as, *a* in *cognac, menace, idea, friar*; *e* in *predict, hamlet, brier*; *i* in *ability, ruin, elixir*; *o* in *tobacco, gone, stupor, error*; *u* in *treasure, sulphur*; *y* in *occupy, pity, martyr*.

33. It is often convenient to refer to a sound by name. The sound *ā* is called "long *a*"; *á*, "*a* long before *r*"; *ǎ*, "short *a*"; *ã*, "Italian *a*"; *ä*, "intermediate *a*" (between *ǎ* and *ǎ**); *ā*, "broad *a*"; *ɑ*, "*a* like short *o*"; *ē*, "long *e*"; *ê*, "*e* long before *r*"; *ě*, "short *e*"; *ē*, "*e* like long *a*"; *ẽ*, "*e* obtuse," or "*e* natural"; *ī*, "long *i*"; *î*, "short *i*"; *ĩ*, "*i* like long *e*"; *ĩ*, "obtuse"; *ō*, "long"; *ð*, "like broad *a*"; *ö*, "short"; *ò*, "like *u* short"; *ōō*, "*oo* long"; *öö*, "*oo*

* This "intermediate *a*" is one of the nicest sounds in the language, and great care should be taken with it. The *a* of *last, past, mass, fast*, etc., is not the *a* of *can* nor of *far*. Drill till such words are pronounced correctly.

short"; \bar{u} , "long" (the consonant-vowel \bar{u} , heard at the beginning of syllables— \bar{u} se, dis \bar{u} nite—has the same mark and name); \acute{u} , "natural"; \check{u} , "short"; \mathring{u} , "like \bar{o} "; \bar{y} , "long"; \check{y} , "short." Worcester terms "obscure" certain unaccented sounds closely resembling each other; as, friar, brier, prior, sulphur, zephyr. The \ddot{a} -sound is the commonest in the language; and \ddot{a} , \underline{e} , \bar{i} are the common sounds and names of those letters respectively in the European languages.

Of the consonants, c is termed "hard" in *can*, "soft" in *city* (and generally before e , i , y); g is "hard" in *get*, "soft" in *gem* (generally before e , i , y), "French g " in *rouge*; ch is "soft" or "sharp" in *chat*, "hard" in *chasm*, "French ch " in *chaise*; \tilde{n} is the "Spanish n " in *cañon*; r_1 is the initial "trilled r ," but the trill should never be made noticeable; r_2 , "smooth \tilde{r} ," is getting obsolete in New England, as seen in *far*, *horse*, *four*, and the like, so often pronounced *fah*, *haw's*, *fouh*.

34. *Phonic Analysis* may now be completed. (See 18.)

FORM 2.—PHONIC ANALYSIS.

Fade is a monosyllable composed of three sounds, $f\bar{a}d$.* The first sound, f *, is an aspirate consonant sound, labial (labio-dental), represented by the consonant f . The second sound, \bar{a} *, is a compound vowel sound, called "long a ," composed of the radical \bar{a} * and the vanish \bar{e} * or \check{i} *, and represented by the vowel a . D * is a pure, vocal, consonant sound, represented by the letter d . E is silent.

Valedictory is a polysyllable composed of five syllables; primary accent on the antepenult, *dic*, secondary on the initial, *val*. The first syllable, *val*, is composed of three sounds, $v\check{a}l$ *, etc., as in *fade*. So with each syllable.

* Give the *sound* only, with great care on radical and vanish.

NOTE. — Those who think this is too much time to give to one's *A-B-C's* should read from Prof. W. D. Whitney, of Yale, the leading philologist of America, if not of the world: "*He who cannot take to pieces his own native utterance, and give a tolerably accurate account of every item in it, lacks the true foundation on which everything else should repose.*"

See list of words for practice, (36).

(B) SYLLABICATION.

35. **Syllabication** is the division of words into syllables (19). A syllable (see 20). A word (21). There are two general modes of syllabication: —

(a) The **Phonic**, which divides a word according to its pronunciation; as, *proph-et, ge-og-ra-phy, the-ol-o-gy*.

(b) The **Etymological**, which divides a word according to its derivation; as, *pro-phet, ge-o-graph-y, the-o-la-gy*. The former method is mostly used in American works, the latter in English.

This important matter of syllabication is almost ignored in our schools, and yet there is hardly a letter written but requires some knowledge of it.

PRINCIPLES OF SYLLABICATION.

1. Compound words should be divided into the simple words composing them; as, *apple-tree* (not *ap-ple-tree*), *no-body*.

2. Affixes and inflectional endings should be

separated from the root of the word to which they belong ; as, *trans-mit*, *frisk-y*, *find-er*.

Exception.— When this rule would lead to mispronunciation, the phonic method may be used ; as, *hin-der*, *hind-er* ; and (doubtful) words like *fra-mer*, *ri-der*,— better *fram-er*, *rid-er*, etc.

3. Two vowels coming together and not forming a diphthong must be separated ; as, *a-orta*.

This must be done, also, within the line, when the first vowel ends a prefix and the second begins a root ; as, *co-operate*, *fore-ordain*. Or sometimes a diæresis may be placed over the second vowel ; *coöperate*. (Similarly, *aërta*, *aërial*.)

See *Soule and Wheeler*, 223, 224.

4. (a) When two or more consonants that can begin a syllable come between two vowels, the first of which is long, they are joined to the second, unless it begins a suffix ; as, *fa-ble*, *be-stride*.

(b) But if the consonants cannot begin a syllable, or the preceding vowel is short, they must be separated ; as, *an-gel*, *ban-ner*, *pet-rify*, *fer-tile*, *cam-bric*.

5. A consonant, or a consonant digraph, between two vowels, is joined : —

(a) To the first, when that is accented and short ; as, *hab-it*, *viv-id*, *oth-er*.

(b) To the second, when the first is not short, or when the second or neither is accented ; as, *fe-ver*, *du-ty*, *fa-ther*, *a-side*.

6. The terminations *-cean*, *-cian*, *-tial*, *-ceous*,

-cious, -geous, -tious, -sion, -tion, and similar ones, must not be divided ; as, *o-cean*.

7. A word must not be divided when its meaning or pronunciation might be mistaken ; as, *acid*, *miry*, *docile*.

8. A word should be divided at the end of a line *only* by its syllables. This rule is continually broken by young composers.

36. Syllabicate the following words, and apply diacritical marks and accents.

NOTE. — In writing such lists on blackboard or paper *in columns*, only proper nouns and proper adjectives should be capitalized. For examples, see any spelling-book or reader.

Accent (n., v.),* access, acclimate, acorn, address, Æneid, aerie, algebra, almond, amenable, apotheosis, Appalachian, apparatus, apricot, Arab, archipelago, area, aroma, Asia, aspirant, association, asthma, august (a., n.),* avaunt, (daunt, gaunt, and the rest,) axiom, badinage, baths, paths (any others?), behemoth, benzine, Bergen, blouse, Boleyn, bombast, bouquet, Buddhism, canine, Caribbean, caricature,† Caucasian, cement (n., v.), centenary, Chaldeans,‡ charta, Chicago, Chinese, Christianity, cleanly (adj., adv.), column, comparable, compensate,|| conversely, coquetry, costume, covetous, crouch, cupola, curator, currant,§ dahlia, defalca-

* Give other words, changing accent in this way. State the general principle.

† What is the pronunciation of the terminations *-ture*, *-dure*, *-sure*? Give examples.

‡ What Biblical names have *ch* soft? Latin or Greek names?

|| How does *Webster* accent words of this class? *Worcester*? Examples.

§ Rule for *u* in such cases. Examples.

tion, depot, design, desist, dessert, detestation, diphtheria, diphthong, diploma, disdain, dishonest, diverse (adj., adv.), ducat, eclat, Eden, effort, encore, envelope, equable, equation, exaggerate,* excise, exhibit, exponent, February, finance, florin, fortnight, frontier, frontispiece, fuchsia, gasometer, genius (spirit), gerund, gladiolus, granary, grease (v.), grindstone, groat, guano, Guyot, heather, hereof, herewith, hibernate, hirsute, homage, homeopathy (ic), humble, humor, hurrah, huzza, illustrate, incomparable, Indian, indicative, inquiry, interesting, irreparable, italicize, lamentable, languor, lava, laundry, leisure, levee, lever, lichen, loyal, lyceum, Magdalene, matron, memoir, menagerie, mischievous, misconstrue, Missouri, molecule, morphine, Moslem, museum, mustache, naive, national, notable, oasis, oblique, Odyssey, often, omega, orange, orchis, orthoëpy, overseer, pageant, Palestine, parent, parietal, participial, patent, perfect (v.), perfume (n.), Persian, photographer, placard, plebeian, precedent (n., adj.), progress (n.), raillery, raspberry, ratio, recess, research, reservoir, retail (v.), revolt, rise (n.), romance, room, root, route, rule,† sacrifice, saline, salmon, scathed, simultaneous, sinew, Sir John, soften, spaniel, suffice, suggest, suite, surnamed, survey (n.), telegraphy, Thalheimer, therefore, (wherefore,) tiny, tomato, (potato,) transition, tribune, trilobite, truths, turbine, trow, Uranus, vagary, vehement, volume, wan, wholly, wife's, wives,‡ wound (n), zoölogy.

* Rule for *x* in such cases. Examples.

† Rule for long *u* after *r*. Examples.

‡ Why change *s* aspirate to *s* vocal? State the general principle.

These hints are merely suggestive of the line of work that should be done in the thorough study of this subject in such books as Soule and Wheeler's *Manual*, or the *Principles of Pronunciation* prefixed to Webster's dictionaries.

(C) SPELLING.

37. **Spelling** is expressing the letters of a word in their proper order.

PRINCIPLES OF SPELLING.

The student will bring in additional examples under each rule.

1. *F*, *l*, or *s*, preceded by a single vowel, is doubled at the end of a monosyllable; as, *staff*, *still*.

Exceptions. — *Clef*, *if*, *of*, *as*, *gas*, *his*, *pus*, *this*, *thus*, *us*, *yes*; the *possessives* and *plurals* of nouns; and the *third person singular* of verbs.

2. The only other consonants doubled at the end of a word in common use, are: *b* in *ebb*; *d* in *add*, *odd*; *g* in *egg*; *n* in *inn*; *r* in *err*, *purrr*; *t* in *butt*; *z* in *buzz*, *fuzz*.

3. Monosyllables, or accented final syllables, ending in a single consonant preceded by a single vowel, double the final consonant on taking a suffix beginning with a vowel; *running*, *befitting*, *foretelling*.

Exceptions. — *Gaseous*, *gasify*, and words ending in *h* or *x*; as, *pohing*, *fixing*.

NOTE. — Of these four particulars: (1) the single final consonant, (2) the single vowel preceding, (3) the following vowel, (4) the final accent, — if any one is wanting, the rule does not apply; as, *soften*, *beating*, *manful*, *benefiting* (ex-

cept, perhaps, *humbugged*, *humbugging*). If the accent is changed in the derivative, the rule does not apply; compare *referring*, *reference*, *referee*.

For the apparent exceptions, *chancellor*, *tranquillity*, and derivatives of *crystal*, *excel*, *metal*, see *Webster*, p. lxxv. For double *l* and some others, see *Worcester*, p. xxvii., and, especially, *Webster*, p. lxxv.

4. Final *y* preceded by a consonant is generally changed to *i* on receiving a suffix not beginning with *i*; as, *easy*, *easier*; *pliable*, *flies*, *fanciful*.

Exceptions.—The *possessives*, as, *lady's*; *monosyllabic adjectives*, as, *dry*, *shy*, *sly*, *spry*, *wry* (but not *drier*, *driest*); perhaps, also, proper names, as, the four *Henrys*; also *y* before *ship*, as, *ladyship*, and in the word *babyhood*.

5. Final *y* preceded by a vowel remains unchanged on receiving a suffix; as, *valleys*, *moneys*.

Exceptions.—*Daily*, *laid*, *paid*, *said*, *saith*, *slain*, *staid* (or *stayed*).

6. Final *e* silent is dropped on receiving a suffix beginning with a vowel; as, *bride*, *bridal*; *coming*, *salable*.

Exceptions.—The *e* is retained:—

(a) After *c* or *g*, when the suffix begins with *a* or *o*, to prevent mispronunciation; as, *peaceable*, *outrageous*.

(b) In *hoeing*, *shoeing*, *toeing*, and *mileage*, for the same reason.

(c) In *dyeing*, *singeing*, *tingeing*, to distinguish from *dying*, etc.

NOTE.—Present participles of verbs in *ie* change *i* into *y* on dropping *e* before *ing*; as, *die*, *dying*; *vyng*.

7. Final *e* silent is retained on receiving a suffix beginning with a consonant ; as, *pale**ness*, *move**ment*.

Exceptions. — (a) The *e* is often dropped when preceded by another vowel than *e* ; as, *duly*, *truly*, *awful*.

(b) The *e* is dropped in *wholly*, *nursing*, *wisdom*, *abridgment*, *acknowledgment*, *judgment*, *lodgment*. (See, however, *Worcester*.)

8. Compounds generally retain the spelling of the simple words composing them ; as, *all-wise*, *well-bred*, *household*.

Exceptions. — (a) Some compounds of *all* and *well* ; as, *almighty*, *withal*, *welfare*.

(b) Compounds of *mass* ; as, *Christmas*.

(c) Compounds ending in *full* ; as, *artful*, *willful*.

(d) The words *chilblain*, *fulfill*, *namesake*, *numskull*, *pastime*, *wherever*.

9. Derivatives formed by a prefix or a suffix to a word ending in a double consonant, generally retain both consonants ; as, *stillness*, *enroll*.

Exceptions. — The suffixes *-less*, *-ly*, added to *ll*, as *skillless*, *fully* ; derivatives of *pontiff*, as *pontifical* ; the word *until*.

10. *C* is generally followed by *k* at the end of a monosyllable. The most common exceptions are : *arc*, *lac*, *sac*, *talc*, *zinc*.

11. *C* at the end of a word takes *k* on assuming a suffix beginning with *e* or *i* ; as, *trafficker*, *pic-nicking*.

12. *Plurals*. — For important rules, see under "Number" (85-88).

13. With regard to the terminations *-able* or *-ible*; *-ance* or *-ence*; *-ize* or *-ise*, — read *Webster*, lxvii., or *Worcester*, xxvii.

14. **Learn to Spell!** — The person who fails to do this before the age of fifteen or eighteen rarely does it at all. Students should study carefully the rules for spelling in *Webster's Unabridged Dictionary*, pp. lxv.-lxvii.

EXERCISES.

State the principle or exception by which the word is spelled.

Planning, spryest, turkeys, catechise, sol, trafficking, benefited, fly's, delayed, Candlemas, crystalline, planing, mitts, churches, judgment, criticise, mottoes, legible, chastity, stiff, zinky (?), loves, argument, also, strata, excellence, roofs, grottos, deference, foretell, alloys, loved, abundance, knives, italicize, visible, two *x*'s, quitted, woeful, ladies, standing, sons-in-law, confidence, alkalies, carbureted, inthrall, tying, tranquilize, briefer, illy, twenty sheep, mutable, secretaryship, thralldom, quieted, driest, metallurgy, changeable, geese, buying, comely, befitting, chasteness, seraphim, swingeing, conferring, coming, pailfuls, wisdom.

Make a list of words in *-ise*; in *-ible*; in *-able*; in *-ance*; in *-ence*; in *-os* (cantos); in *-oes* (potatoes). This is excellent practice, and may be extended indefinitely.

TOPICAL REVIEW.

II. — ORTHOGRAPHY.

(A) Letters.

(a) VOWELS.

(b) CONSONANTS.

Diphthong, Triphthong, Digraph.

Capitals, Italics.

TABLE II. — Sounds of the Letters.

Phonic Analysis.

Names of the Sounds.

(B) Syllabication.

Two Methods.

PRINCIPLES: —

- | | |
|--------------------------------------|---|
| 1. Compounds. | 6. Suffixes <i>-cean</i> , <i>-cian</i> ,
etc. |
| 2. Affixes, etc. | 7. Words not divided. |
| 3. Two vowels. | 8. Syllables not divided. |
| 4. Two consonants. | |
| 5. Consonants between
two vowels. | |

(C) Spelling.

PRINCIPLES: —

- | | |
|-------------------------------------|--|
| 1. <i>F</i> , <i>l</i> , <i>s</i> . | 8. Compounds. |
| 2. Consonants doubled. | 9. Double consonants. |
| 3. Final consonants
doubled. | 10, 11. <i>C</i> . |
| 4. <i>Y</i> changed. | 12. Plurals. |
| 5. <i>Y</i> unchanged. | 13. Suffixes <i>-able</i> , <i>-ible</i> ,
etc. |
| 6. <i>E</i> dropped. | 14. Fundamental. |
| 7. <i>E</i> retained. | |

III.—ETYMOLOGY.

38. **Etymology** treats of words, as to (*A*) *Derivation*; (*B*) *Classification*; (*C*) *Properties* and *Inflections*.

(*A*) DERIVATION.

39. **Derivation** treats of the formation, origin, and history of words. From this point of view words are classed as *Primitive* and *Derivative*; *Simple* and *Compound*.

In strictness the term *derivation* includes all those changes by which words are formed from other words. It is common, however, to treat inflectional changes, as *house*, *houses*,—*man*, *men*, *men's*,—*go*, *goeth*, *going*, *gone*, etc., under the head of *inflection* (67); and compound words, as *household*, *mankind*, under the head of *compounds* (41, 44); leaving to *derivation* proper only those changes by which words essentially different are formed from the same root, as *truth*, *truly*, *truism*, *trueness*, from *true*. A very brief outline of the derivation of each word is given in the larger dictionaries,—for practical use about equally valueless in all.

40. (*a*) A **Primitive Word** is not formed from any other word in the language; as, *man*, *contract*, (see 46).

(*b*) A **Derivative Word**, or simply a **Deriv-**

ative, is formed from some other word in the language ; as, *manly*, *contracted*.

41. (a) A **Simple Word** cannot be resolved into elementary words ; as, *true*, *truly*, *truism*, *beginning*.

(b) A **Compound Word** can be resolved into elementary words ; as, *manlike*, *heartfelt*.

Such words as *fearful* may be classed as compounds, or as derivatives (*-ful* being considered a suffix). A little stretch in this way would make a large portion of our words compounds, as most affixes can be traced back to some period when they had a definite use as distinct words.

42. The **Root** of a word is that part which remains essentially unchanged in derivatives ; as, *lov* in *lovely*, *loving*, *beloved*.

In strictness, the term *root* should be applied to that part of a word which runs through several kindred languages (see Table III., p. 40) ; while the unchanged part in any one language might be called the *stem*, *base*, or *radical part*.

43. (a) A **Prefix** is a part of a derivative which precedes the root or another prefix ; as, *befit*, *unbefitting*.

(b) A **Suffix** is a part of a derivative which follows the root or another suffix ; as, *coming*, *becomingly*.

(c) An **Affix** may be either a prefix or a suffix ; as, *becoming*. (So Haldeman, *English Affixes*.)

PRINCIPLES OF COMPOUNDS.

44. It is often difficult to determine whether a group of words should be written as separate words, or as a compound.

(a) Words are compounded : —

(1) When they indicate a single object or idea; as, *stone-cutter, church-warden, churchyard, clothes-brush, manslaughter*, Mrs. *Scott-Siddons*.

(2) When they are numerals indicating their combined sum; *forty-five*, four hundred and *ninety-six*, three *twenty-fifths*, *forty-two thirty-seconds*.

(3) When one is a gender-term; *he-bear, man-servant, landlord*.

(4) When one is a possessive without the idea of ownership; *bishop's-wort, daisy, Richardson*.

(5) When they constitute an epithet preceding the noun; *snow-white, a well-to-do man, ne'er-to-be-forgotten day*.

(b) Words are not compounded : —

(1) When the first is used merely as an adjective; *gold ring, church officer*.

(2) When they constitute an epithet, the principal term being modified by an adverb; *newly found, hardly earned money*, (but *new-found*).

(3) When they constitute an adjective-phrase following the substantive; a man *well to do* in the world.

(4) When they constitute a phrase or idiom (Exc. *a, 5*); *hand in hand, by far*, (but *nevertheless, inasmuch*, etc.).

(c) The meaning must often decide; as, *negro-merchant, negro merchant*; a *live-oak, a live oak*; *blackbirds, black birds*; *twenty-five cent pieces, twenty five-cent pieces*.

45. It is quite as difficult to decide whether a compound word should be hyphenated or written as a permanent compound.

(a) Compounds are generally consolidated : —

(1) When common or of long standing ; *schoolmaster*, *railroad*.

(2) When the parts readily coalesce in pronunciation ; *bedtime*, *workshop*, *overbearing*.

(3) When they have but one accent ; *clergyman*, *householder*, *headsman*.

(4) When possessives as in (44, a, 4) are used literally and with but one accent ; *beeswax*, *townsman*. Such generally lose their possessive sign.

(5) When composed of a noun and an adjective preceding ; *blackbird*, *blockhead*.

[6] So, also, when prefixes are consolidated in pronunciation ; *biennial*, *overrun*.

(b) Compounds are generally hyphenated : —

(1) When new or uncommon ; *neo-Platonic* ; *legal-tender* notes.

(2) When the parts do not readily coalesce in pronunciation ; *bed-chamber*, *to-day*, *work-day*, *electro-magnetism*.

(3) When they have more than one accent ; *self-same*, *colt's-foot*, *deaf-mute*.

(4) Possessives as in (44, a, 4) ; *bear's-foot*, *cat's-paw*.

(5) When composed of a noun and an adjective following ; *nut-brown*, *stone-blind*, *soul-stirring*.

[6] So, also, when prefixes are not consolidated in pronunciation, or precede a proper noun ; *bi-metallic*, *anti-reform*, *pre-Adamite*.

NOTE. — When compounds have a common-part, some-

times the other parts are connected by conjunctions, and some or all of them hyphenated; "cross- and self-fertilization," *Darwin*; "mono- or di-brom-citraconic," *Am. Journal of Science*. This practice, introduced from the German by our *savans*, is foreign to our usage, and not to be commended.

The observant student will have no difficulty in finding plenty of exceptions under every case above mentioned. A comparison of the compounds of any word, as *over*, *upper*, in Webster's and Worcester's dictionaries, will show how utterly our best authorities differ. Common usage differs no less. No point in the language is more unsettled. For fuller directions, see Soule and Wheeler's *Manual*, pp. 72-75.

46. Restricted to our own language, the term *primitive* means "predecessor, more original" (W. D. Whitney), rather than strictly *the* original. Thus, in English the word *contract* is primitive; that is, it is the original of *contractor*, *contractile*, etc.,—though the moment we step back of English into Latin the word is itself a derivative.

Unless the terms *primitive*, *derivative*, are thus limited to our own tongue, there is no such thing as a primitive word in Modern English; every word can be traced to previous forms which it had in some parent language or in some previous stage of our own. Derivation, however, to amount to much, must go back of present forms, and trace at least the immediate ancestry of our words in older languages. When this is done, the beautiful science of *Philology*, or *Comparative Grammar*, begins to unfold itself. No student who aspires to any comprehensive education will fail to read some good work on this interesting subject; say Whitney's *Language and the Study of Language*, or his *Life and Growth of Language*; Marsh's *Lectures on the English*

Language; or, at least, the admirable *History of the English Language* prefixed to Webster's Dictionary.

The few works occasionally referred to, are only such as are likely to be within easy reach; and the student is urged to give some of them, at least, a very careful perusal.

47. The principal languages of the world have been arranged in the following families or groups, of which only the barest outline can here be given.*

1. **American.** — Polysyllabic; incorporative or polysynthetic, — that is, various words, verbal, adjective, modifying, are all incorporated into one cumbersome compound, usually a verbal. Thus, in the Nez Percé language, *wihna* means "to travel on foot"; *tau*, "by night"; *taula*, in the rain; *kau*, "a passing-by"; *na* is a mark of the indicative, and *ki* of the third person; — "he traveled by on foot in a rainy night," is expressed by the single compound, *ki-shap-tau-tu-al-a-wihnan-kau-na-ni-ma*. The paradigm of the Algonquin *nin wab*, "to see," as given by Schoolcraft, occupies ninety quarto pages; and it has been estimated that all the possible inflections of this one root would amount to twenty millions. These characteristics extend through the hundreds of dialects, some of them almost distinct families, from Cape Horn to the Arctic.

See J. H. Trumbull's *Indian Languages of America* in Johnson's Cyclopædia.

2. **Malay-Polynesian.** — Polysyllabic; agglutinative, — that is, the unchanged root is modified by linking to it prefixes or suffixes; only seven to ten consonant elements; syllables of a vowel only, or a vowel preceded by one consonant; no inflections or verbs proper. "He has a white jacket" expressed, "he *with-jacket with-white*"; or "*he jackety-whitey*."

* See note, p. 41.

3. **South-African.** — Agglutinative; sometimes as many as sixteen pronominal prefixes to a noun; prepositional prefixes to express case-relations; verbs with pronominal prefixes; some suffixes; remarkable for “clicks” or clucks made by the tongue in the roof of the mouth.

4. **Scythian or Turanian.** — Agglutinative; no prefixes; root unchanged at the head of the word, with one to six suffixes. Example: Turkish *dog-mak*, to strike; *dog-ur*, striking; *dog-ur-um*, striking-I, i.e., I strike; *dog-d-um*, act-of-striking-mine, i.e., I have struck. Five subdivisions, — Finno-Hungarian, Samoyed, Turkish, and (doubtfully) Mongol and Manchu, the last the language of the ruling race in China. Some writers include the Dravidian, comprising the Tamil and its kindred in India; possibly, also, the Japanese.

5. **Monosyllabic.** — Mere linking of unchanged monosyllabic words; no affixes, inflections, or even verb-noun distinctions; each of the five hundred monosyllabic words having a variety of meanings often distinguished by peculiarities of emphasis,* and each meaning expressed by a different character, so that “a language composed of only a thousand or two of words is written with an alphabet containing tens of thousands of different signs.” Found in China and Farther-India; spoken in its various dialects by one-third of the human race.

6. **Hamitic.** — Roots mainly monosyllabic like the Chinese, but with personal verb-inflection and gender indicated somewhat as in (7), (8). The principal members of this group are the ancient Egyptian hieroglyphic language (with its records reaching back nearly six thousand years), and its successor the Coptic; the Ethiopian, the earliest Babylonian (Gen. x. 10), the Berber, perhaps the Hottentot.

* Something like: *Why, John? Why, John! — He has gone by the way; He has gone, by the way.*

7. **Semitic.** — Tri-consonant verbal roots; little of prefixes or suffixes, but inflection *infixes* by vowels. Thus the Arabic root *q-t-l* conveys the idea of killing; *quatala*, he killed; *quitala*, he was killed; *aqtala*, he caused to kill; *qudtala*, he tried to kill; *inquatala*, he killed himself; *quatl*, murder; *quill*, enemy, etc. Each Arabic verb has fifteen such conjugations, ten or twelve in common use. Some verbs have gender-distinctions; as, *quatala*, he killed, *quatalat*, she killed. There are three numbers, two genders, two tenses, few connectives, particles, or case-distinctions. The verb *to be* is generally wanting. The radical meaning of a word (as “understand,” *Paradise Lost*, VI. 625) is never lost sight of. A vivid, pictorial language. The Hebrew, Arabic, Aramaic (Chaldee, Syrian, etc.), belong to this family.

8. **Aryan or Indo-European.** — Monosyllabic roots (*lovely, revocable, dependent, insidious*), their primitive meanings, and often their forms, lost sight of in formatives; inflectional; case, modal, and tense forms; abundance of prefixes and suffixes; pronominal suffixes to verbs (*-mi, -si, -ti; -m, -s, -t*), — remaining in Gr. *tithemai*, put-am-*I*; *tithesai*, put-art-*thou*; *tithetai*, put-is-*he*, — much reduced in *tithemi*, put-*I*; *tithes*, put-*thou*; *tithesi*, put-*he*, — the bare fragment left in Lat. *sum, es, est*; Eng. *am, is*.

See Prof. Whitney's *Life and Growth of Language*, or his article, *Language*, in Johnson's *Cyclopædia*, from the latter of which the illustrations in (2), (4), and (7) are taken.

48. The Aryan* family originated more than five thousand years ago, as the rude monosyllabic tongue of a race living, possibly, in the plateau of Iran. It has gradually spread, as successive waves

* Pronounced *är'-yan*, or *är'-j-an*.

of migration swept out from the parent hive, into India, Persia, and Europe, expanding into the most highly cultivated languages of the earth. The following are its seven subdivisions : —

1. The *Indian*, embracing the Sanskrit of the four Vedas, or Brahmanic sacred books ; the Pali, or sacred language of the Buddhists of Farther India ; the Bengali, Hindi, Mahratti, and other modern languages of India.

2. The *Iranian*, including the Zend of the Avesta, or Zoroastrian Bible ; Old Persian (cuneiform of Darius) ; Modern Persian, Armenian, and others.

3. *Greek*, ancient and modern.

4. *Latin*, with its modern descendants, the *Romance* language, viz., Italian, French, Spanish, and Portuguese.

5. *Celtic*, represented mainly by the native Irish, Scotch, and Welsh.

6. *Slavonic*, whose main modern branches are the Russian, the Polish, and the Bulgarian.

7. The GERMANIC, or *Teutonic*, of which the principal subdivisions are : —

(a) Gothic, or Meso-Gothic.

(b) LOW GERMAN, — two ancient branches : —

(m) Anglo-Saxon (600–1150), transformed into, —

(β) Semi-Saxon (1150–1250).

(γ) Old English (1250–1350).

(δ) Middle English (1350–1550).

(ε) MODERN ENGLISH (since 1550).

(n) Old Saxon, the ancestor of Dutch and Flemish.

(c) High-German, represented by the present German.

(d) The Norse, or Scandinavian, from which have sprung the Icelandic, Swedish, and Danish.

49. The Sanskrit and Greek are the most highly inflected

and beautiful of their family. The English is the most composite and receptive of languages; the least inflected of its family, half its vocabulary being reduced to monosyllables; poor in rhythm and euphony, but terse, strong, energetic. The progress of to-day seems to lie very largely within the Germanic race.

50. The following table from *Whitney* will illustrate the correspondence of the different branches of the Aryan family, and, in the last three, the differences of the other families.

TABLE III.*

Germanic							
English	two	three	thou	me	mother	brother	daughter
German	zwei	drei	du	mich	mutter	bruder	tochter
Meso-Goth.	twa	thri	thu	mik		brothar	dauhtar
Celtic	dau	tri	tu	me	mathair	brathair	dear (?)
Latin	duo	tres	tu	me	mater	frater	
Greek	duo	treis	su	me	meter	phrater	thugater
Persian	dwa	thri	tum	me	matar		
Sanskrit	dwa	tri	twam	me	matar	bhratar	duhitar
Arabic	ithn	tholoth	anta	ana	umm	akh	bint
Turkish	iki	uch	sen	ben	ana	kardash	kiz
Hungarian	ket	harom	te	engem	anya	fiver	leany

51. The English language is spoken by one hundred millions of people. Fundamentally it is Germanic, its whole syntax and structure, and 70 per cent. (Gibbon) to 96 per cent. (John's Gospel) of its words being Anglo-Saxon. Hence the vital importance, if we would gain the mastery of our own mother tongue, of studying the English language

* From Whitney's *Language and the Study of Language*.

and literature, Anglo-Saxon, and German. A brief outline of the history of the language is here given. Let the student prepare written sketches of some of the leading writers and their works, under each period.*

Read Morley's *English Literature*, edited by Prof. Tyler; Lounsbury's *History of the English Language*; or Richard Grant White's article, *English Language and Literature*, in Johnson's *Cyclopædia*.

52. When Cæsar entered Britain the population and language were Celtic. The Roman domination of 470 years left no trace on the language except in the names of a few

* These long pages on general grammar and literature are inserted mainly for advanced classes, in the hope of leading them beyond the incessant "common-noun-third-person-sing'l'r" to some glimpses of the grand and beautiful subject upon which they have entered. The idea is, to spend a few minutes of each recitation, while going through the book, in a systematic *course* upon some of the broader topics here suggested. A week or so may be given to the great families of languages, another to the Germanic branches, another to the Anglo-Saxon, to the Bible translators, to Chaucer, Shakespeare, Scott, as the case may be, each student having some particular part to look up and present to the class, till all have a fair idea of the matter in hand.

This will require teaching. Something of the kind seems imperatively demanded to lift our young people out of their depraved taste for the trash of the news-stands up to some love and relish for the Masters. Nothing can accomplish this but the school; and no part of our educational work demands more attention or receives less. So far as the writer is aware, this is the first attempt to make this work a part of the regular course in grammar, and thus to bring it before the larger number rather than the few who enter our higher classes in literature.

Attention is called, as indicative of the demands of the times in this direction, to some remarkable articles that have lately been published: the *Introduction*, by E. P. Whipple, prefixed to *Webster's Great Speeches*; *English in Schools* in Hudson's edition of *The Merchant of Venice*, also the *Preface* to the same author's admirable *Classical English Reader*; and *The Public Library and the Common Schools*, by C. F. Adams, Jr.

towns from *castra*, *colonia*, *porta*, *pons*, etc., as *Winchester*, *Lincoln*, etc. Subsequent conquerors almost exterminated the Celts, and only a few words of their language now remain; as, *Britain*, *bard*, *druid*, *glen*, *lad*, *dun*, *basket*. A few others are of a later date; as, *brogue*, *clan*, *shanty*, *whisky*.

53. **Anglo-Saxon.** — The Angles, Saxons, and Jutes subjugated Britain (449–1017), gave their name, Angle-land, to the country, and (circ. 600) made their own Low-German dialect the only language spoken, except among the Welsh, Irish, and Scotch remnants of the Celts. The Anglo-Saxon was a highly inflected language, like the Latin. For its grammar and literature, and for specimens at various stages, see *Lounsbury* and *Marsh*, or, more briefly, *Webster*, xxx–xxxix, and *Worcester*, xlii–xlix. (See 62.)

Literature. — Beowulf (?), Cædmon (670), the Venerable Bede (Latin, 673–735), King Alfred (848–901), The Saxon Chronicle (circ. 800–1154).

54. **Danish.** — The Danes overran parts of England (787–1017), and for a few years (1017–1042) ruled the whole country. Little trace of their language now remains, — the terminations of a few names, as *Ashby*, *Althorp*, *Braithwaite*; the Old *Scratch*; the verb *are*.

55. **Norman-French.** — This began to be used under Edward the Confessor (1042–1065), and, on the Norman Conquest (1066), was made the educational and court language of the realm. A marked change in the Anglo-Saxon resulted during the next five hundred years, mainly (1) from the loss of most of its inflections, (2) from the introduction of French words. The sturdy common people, however, shut out from church, court, school, and culture, clung to their mother-tongue, so that for the first century (1066–1150) the change was very slow.

Literature.—Very meager. The Saxon Chronicle (—1154) in English; William of Malmesbury (1095-1143) in Latin.

56. Semi-Saxon.—During the next century (1150-1250) the inflections grew more and more confused; the vowel *e* replaced the other vowels in most grammatical endings, and a few French words came into use. (How slowly the French crept into the language may be inferred from the fact that Laymon's *Brut* (1205), a poem of 32,250 lines, contains less than fifty Norman words.)

Literature.—Geoffrey of Monmouth (—1152), Richard Wace (1115-80), Walter Mapes (1143-1210), Laymon's *Brut* (1205), Ormin's *Ormulum* (1215).

57. Old English.—By the end of another century (1250-1350) the language had begun to assume much of its present form, the inflections were mostly lost, the old plurals were changing to *s*, and the verbal endings *-ad*, *-de*, *-ed*, *-en* (to walken, they tellen), began to appear. Semi-Saxon and Old English are often very properly included in one period, *Early English* (1150-1350).

Literature.—Robert of Gloucester (1300), Robert of Brunne (1330), The Miracle Plays.

58. Middle English (1350-1550).—About the close of the last period, political events brought about a union between the Saxon population and their Norman lords; the languages merged more rapidly, and a multitude of Latin-French words was introduced. The inflections were reduced to about their present form, and *e* final ceased to be pronounced. Chaucer (1328-1400), Piers Plowman (1360-99), Wyclif's Bible (1380), Caxton's Printing Press (1474-92), and, most of all, Tyndale's New Testament (1525, 26), gradually brought the language to essentially its present form.

Literature.—Add to the foregoing: Sir John Mandeville (1300-1371), John Gower (1327-1408), *Morte d'Arthur* (1485), Sir Thomas More (1480-1535), Translations of the Bible (Coverdale's, 1537; "Matthew's," 1537; "The Great Bible," 1538; Geneva, 1560; Bishop's, 1568; Douay, Catholic, 1582).

59. **Modern English** (since 1550).—The great works of Spenser (1552-99), Milton (1608-74), Bunyan (1628-88), and, more than all the rest, Shakespeare (1564-1616) and King James's Bible (1611), gave a stability to the language which it has ever since retained. The verbal ending, *-th*, *-eth*, has since mostly disappeared, as has, also, the subjunctive form. Spelling has undergone much change; a large number of new words, chiefly technical, has been introduced, but the general form of the language has hardly changed since Shakespeare.

Literature.—Let the student make out a list of twenty of the best English writers since 1550; of ten of the best American writers.

60. **Latin, Greek.**—After the introduction of Christianity into England (597), the church language was, for a long time, mostly Latin; so, also, was the legal and literary language for centuries. This gave currency to many Latin words, especially in theological and legal phrase. The theology and philosophy of the times also made use of many Greek terms. Most of our Latin words, however, were introduced through the Norman-French, as may be seen from their different spelling from the true Latin. A great number of Greek and Latin words has also been introduced through the modern sciences.

61. **Other languages** have contributed more or less to our vocabulary. From the Hebrew we have a few words, mostly religious; as, *amen*, *Eden*, *jubilee*, *Messiah*, *pharisee*, *Sabbath*, *seraph*. Arabic contributes a larger number; as, *algebra*, *alcohol*, *admiral*, *coffee*, *cotton*, *chemistry*, *cipher*, *jar*,

lemon, magazine, sofa, sugar, zero. Persian gives a few ; as, *bazaar, check, chess, lilac, orange, scarlet, shawl.* Turkish has less ; as, *divan, sash, tulip.* The American languages furnish quite a number ; as, *canoe, potato, sachem, tobacco.*

Most of us manage to get along with two thousand to three thousand words. An "unabridged" dictionary contains, perhaps, one hundred thousand words. Of these, Trench estimates that 60 per cent. are from the Saxon, 30 per cent. from the Latin or Latin-French, 5 per cent. from the Greek, and 5 per cent. from all other languages. The vocabulary of the "Ormulum" contains 97 per cent. of Anglo-Saxon words ; of the Bible and Shakespeare, 60 per cent. ; of Milton, 33 per cent. Counting each word every time it is used, Robert of Gloucester employed 96 per cent. of pure English words ; "Piers Ploughman," 84 to 94 per cent. ; Chaucer, 88 to 93 ; the New Testament, 90 to 96 ; Shakespeare, 88 to 91 ; Milton, 80 to 90 ; Gibbon, 70 ; Tennyson, 87 to 89 ; Longfellow, 87 ; Bryant, 84 to 92. The moral is plain for those who would acquire the mastery of a good English style.

62. **Specimens of English** at different periods, as shown in translations of the Lord's Prayer : —

1. *King James's Version* (1611).

Our father which art in heauen, hallowed be thy Name. Thy kingdome come. Thy will be done, in earth, as it is in heauen. Give vs this day our dayly bread. And forgiue vs our debts, as we forgiue our debtors. And leade vs not into temptation, bvt deliuer vs from euill : For thine is the kingdome, and the power, and the glory, for euer, Amen.

2. *Tyndale's Version* (1526).

O oure father which art in heven, halowed be thy name.

Let thy kingdom come. Thy wyll be fulfilled, as well in erth, as hit ys in heven. Geve vs this daye our dayly breade. And forgeve vs oure treaspases euen as we forgeve them which treaspas vs. Leede vs not into temptation, but delyvre vs from yvell. Amen.

3. *Wyclif's Version* (1380).

Oure fadir that art in heuenes, halwid be thi name; thi kyngdom cumme to; be thi wille don as in heuen and in erthe; gif to vs this day ouer breed oure other substaunce; and forgeue to vs oure dettis as we forgeue to oure dettours; and leede vs nat in to temptacioun, but delyuere vs fro yuel. Amen.

4. *Anglo-Saxon Version* (ninth century).

Fader úre thu the eart on heofenum, Si thin nama gehal-god. To-becume thin rice. Gewurthe thin willa on eorthan, swa swa on heofonum. Urne gedaghwamlican hlaf syle us to daeg. And forgyf us úre gyltas swa swa wé forgyfath úrum gyltendum. And ne gelaed thu us on costnunge, ac alys us of yfele: Sothlice.

5. *Compare Luther's German Version* (1522).

Unser Vater in dem Himmel. Dien Name werde geheiligt. Dein Reich komme. Dein Wille geschehe auf Erden wie im Himmel. Unser täglich Brot gib uns heute. Und vergib uns unsere Schulden, wie wir unsern Schuldigern vergeben. Und führe uns nicht in Versuchung, sondern erlöse uns von dem Uebel. Denn dein ist das Reich und die Kraft und die Herrlichkeit in Ewigkeit, Amen.

63. The following are some of the more common prefixes with their general signification. The stu-

dent should bring in examples under each. (See note, p. 41.)

I. ANGLO-SAXON PREFIXES.

- A-** (on, in, at, to, from), *aboard*, *abed*.
After (following), *afternoon*.
Al- (all), *almighty*. [In Arabic, *al* = the; as, *algebra*.]
At- (to, at), *atone*.
Be- (by, upon, nearness, causative, intensive), *beside*, *bedaub*.
For-, fore- (from, against, opposition), *forget*, *forbid*.
Fore-, for- (before), *foretell*.
Forth- (out, forward), *forthcoming*.
Gain- (against), *gainsay*.
In- (into, within), *income*. (See *un*, or Lat. *in*, not.)
Mis- (wrong, error), *mistake*.
Of-, off- (from, out of, source), *offal*, *offshoot*.
On- (upon, forwards), *onset*, *onrush*.
Out- (without, beyond, excess), *outside*, *outvie*.
Over- (above, beyond, excess), *overlay*, *overwork*.
Step- (Ang.-Sax. *steopan*, to bereave), *stepfather*.
To- (denoting approach, nearness), *towards*, *to-day*.
Un- (not, the contrary, absence; with verbs, to take off, undo),
untrue, *undo*, *undress*. (See *Webster*.)
Under- (beneath, through), *undersell*, *undergo*.
Up- (upwards, on high), *upstart*, *uplift*.
With- (against, back, opposition), *withstand*, *withhold*.

2. LATIN PREFIXES.

- A-, ab-, abs-** (from, away), *avert*, *abduct*.
Ad- (to), *advert*. (By assimilation, *a-*, *ac-*, *af-*, *ag-*, *al-*, *am-*,
an-, *ap-*, *ar-*, *as-*, *at-*.)
Ante- (before), *antecedent*, *antedate*.
Bene- (well), *benevolent*, *benefactor*.
Circum-, circu- (round, about), *circumference*.
Con- (with, Gr. *syn.*), *converse*, (*co-*, *cog-*, *col-*, *com-*, *cor-*).
Contra-, counter- (against), *contradict*, *controvert*.

- De-** (from, of, down), *defer, descend*.
Demi- (half, inferior), *demigod*.
Dis-, di-, dif-, (two, not, asunder, reverse), *dissyllable, disapprove, divide*.
Ex- (from, out, of), *exit (e-, ec-, ef-)*.
Extra- (beyond), *extraordinary*. (Generally hyphenated, — *extra-judicial*.)
In- (in, into), *intrude, (en-, im-, em-, il-, ir-)*.
In- (not), *incredible, (ig-, il-, im-, ir-)*.
Inter-, intro- (within, in), *intercourse*. (Fr. *entre-, enter-*.)
Male-, mal- (bad, ill), *malefactor*.
Mis- (Lat. *minus*, Fr. *mes*, less, error), *mischief, miscreant*.
Non- (not), *non-essential*. (Generally hyphenated.)
Ob- (against, in front), *obtrude, (o-, oc-, of-, op-)*.
Per- (through), *perceive, (par-, pel-, pol-)*.
Post- (after), *postscript*.
Pre- (before), *pretend*.
Pur- (Fr., per-, pro-), *purchase, purvey*.
Pro- (for, forth, forward, *pur-*), *pronoun, progress, purpose*.
Re- (back, again, anew), *revoke, reaffirm*.
Retro- (backward, back), *retrograde, retrospect*.
Se- (apart, away), *seclude, secede*.
Semi- (half), *semicircle*. (Generally hyphenated.)
Sine (without), *sinecure*.
Sub- (under, below), *subject, (suc-, suf-, sug-, sum-, sup-, sur-, sus-)*.
Subter- (under, beneath), *subterfuge*.
Super-, sur- (above, over), *superficial, surtout* (Fr.).
Trans- (across, over, through), *transfer, (tra-, tres-)*.
Ultra- (beyond, extreme), *ultramarine*.
Vice- (instead of), *vicegerent, viscount* (Fr.).

[*Uni-, una-; bis-, bi-; tri-, tria- (ter-); quadr-, quatr- (quart-, quater-, quat-); quinque-, quin-; sex-; sept-; octo-, octa-; non-; decem-, decim-, deci-; duodecim-; cent-; mill-.*]

3. GREEK - PREFIXES.

A-, an- ("alpha privative" — not), *anonymous, anarchy.*

Amphi- (about, double), *amphitheater, amphibious.*

Ana- (up, through, back again), *anatomy, analysis.*

Anti-, ant- (against), *antipathy.*

Apo-, aph- (from, away), *apostle, aphorism.*

Arch- (chief, head), *archangel, architect.*

Auto- (self), *autobiography, autocrat.*

Cata-, cat- (down, against, completeness), *catastrophe.*

Dia- (through, asunder), *diameter, diacritical.*

Dys- (bad, ill, hard), *dyspepsia.*

En- (in), *encyclopædia.*

Epi- (upon, on), *epitaph.*

Eu- (well), *euphemism.*

Ex-, ec- (out, from), *exosome, eccentric.*

Hemi- (half), *hemiptera.*

Hyper- (above, beyond, excess), *hyperbole, hypercritic.*

Hypo- (under, beneath), *hypothesis.*

Meta- (beyond, *trans-*), *metaphysics.*

Mono- (single), *monograph.*

Pan- (all), *panacea, panorama.*

Para- (beside), *parasite, paragraph.*

Peri- (round, about, near), *perimeter, perigee.*

Pro- (before), *problem, proboscis.*

Pseudo- (false), *pseudonym.*

Syn- (with, together, *con-*), *syntax, (sy-, syl-, sym-).*

[*Duo-, dis-, di-; tris-, tri-, tria-; tetra-; pente-, penta-; hex-hexa-; hepta-, octo-, octa-; ennea-; deka-, deca-; dodeca-; heca-, hecto-, hekto-; chili-, kilo; myri-.]*

64. Some of the more common suffixes are given below. They can be defined only in the most general way. Let the student get at the original *literal*

meaning as nearly as may be, and then see how the present meaning could come about.

(See Stormonth's *English Dictionary*, p. 749.)

I. ENGLISH SUFFIXES.

I. NOUNS.

- (a) *Agent*, one who, that which.
 - ard, drunkard, wizard.
 - er, -ar, -or, baker, liar, sailor.
 - ster, spinster, Webster.
 - stress, songstress.
- (b) *Abstract*, — quality, condition, office, dominion, place, action, etc.
 - dom, wisdom, kingdom.
 - head, -hood, maidenhead, manhood.
 - ing, his reckoning, talking, (bagging).
 - kind, mankind.
 - ness, darkness, goodness.
 - red, hatred, kindred.
 - ric, bishopric.
 - ry, -ery, bakery, colliery.
 - ship, friendship, worship.
 - th, -t, health, truth, height, drift.
- (c) *Diminutives*.
 - el, -le, satchel, sickle, kernel.
 - en, chicken, kitten.
 - erel, pickerel.
 - ie, -ey, -y, lassie, jockey, Johnny.
 - kin, lambkin, napkin.
 - let, leaflet, eyelet, hamlet.
 - ling, -ing, gosling, bantling.
 - ock, hillock.

II. ADJECTIVES.

- ch, -sh, (of, belonging to), French, Welsh.
- ed, -d, -t (participial, — having, being, etc.), booted, wretched, bent, (deed).

- en (participial), *driven*, *holpen*; (material), *wooden*, *golden*.
- er, -est (more, most), *higher*, *highest*.
- erly, -ern (direction toward), *northerly*, *western*.
- fold (folded), *tenfold*, *manifold*.
- ful (full of), *fearful*, *tearful*.
- ish (like, somewhat), *girlish*, *blackish*.
- less (without, absence of), *hopeless*.
- like, -ly (like), *lifelike*, *manly*.
- some (some, same, full of), *gamesome*.
- teen, -ty (ten), *fourteen*, *forty*.
- th (rank), *sixth*.
- ward (direction towards), *homeward*, *eastward*.
- y, -ey (full of), *hilly*, *cloudy*, *rocky*.

III. ADVERBS.

- ly (like), *sadly*, *only*.
- ling, -long (long, along), *flatling*, *headlong*.
- meal (division), *piecemeal*.
- n, -re (from A.-S. pronouns), *then*, *there*.
- s, -st, -ce, *needs*, *whilst*, *twice*, *thence*.
- ther (there), *whither*, *thither*.
- ways, -wise (manner), *sideways*, *edgewise*.

IV. VERBS.

(a) *Frequentatives*.

- er, *glimmer*, *chatter*.
- k, *talk*, *hark*.
- le, *crackle*.

(b) *Causatives*.

- en, *shorten*, *gladden*.
- se, *cleanse*.

2. LATIN AND FRENCH SUFFIXES.

I. NOUNS.

(a) *Agent*, one who, that which.

- ain, -an, *villain*, *artisan*.
- ant, -ent, *merchant*, *student*.
- ary, -ery, -ory, -ry, *aviary*, *nursery*, *factory*, *vestry*.

- ate, *certificate, predicate.*
- ee, (*to*), *devotee, grantee, payee.*
- eer, -ier, *engineer, brigadier.*
- er, -or, (-our), *preacher, governor, Saviour.*
- ess, *lioness, abbess.*
- iff, *caitiff, plaintiff.*
- ist, *novelist, diplomatist.*
- ite, -it, (gentile nouns), *Israelite, Jesuit; (minerals), granite, cuprite, halite.*
- ive, *fugitive, captive.*
- ix, *executrix.*
- sor, -tor, *sponsor, spectator.*
- (b) *Abstract*, — quality, condition, office, dominion, place, action, etc.
 - acy, -cy, *obduracy, clemency.*
 - ade, *parade, blockade.*
 - age, *courage, homage, marriage.*
(-ana, *Johnsoniana.*)
 - ance, -ence, *endurance, obedience.*
 - ancy, -ency, *brilliancy, fluency.*
 - ess, -ice, -ise, *largess, justice.*
 - eur, *grandeur.*
 - ion, -sion, -tion, *dominion, decision, oration.*
 - lence, *pestilence.*
 - ment, *commencement.*
 - mony, *matrimony, patrimony.*
 - or, -our, *flavor, color.*
 - ory, *victory, (auditory).*
 - tude, *longitude, solitude.*
 - ty, -ity, *bounty, duty, stupidity.*
 - ure, -ture, *creature, literature.*
 - y, *victory, misery.*
- (c) *Diminutives.*
 - aster, *poetaster.*
 - el, -le, *parcel, castle.*
 - et, -let, *packet, bracelet.*
 - ette, -et, *coquette, (Harriet).*

-icle, -icel, -cule, -ule, *particle, pedicel, molecule, globule.*

II. ADJECTIVES.

-able, -ible, -ble, -ile (able, fit; that can, should be), *blamable, audible, stable, ductile.*

-al, -an, -ian, -ane (pertaining to, fitness, origin), *royal, human, American, Christian, urbane.*

-ant, -ent (participial, being), *vigilant, patent.*

-ar, -ary, -ory (of, relating to), *angular, ordinary, illusory.*

-ate (full of), *desolate.*

-escent (growing, becoming), *convalescent.*

-ese (pertaining to), *Chinese.*

-esque (like), *picturesque.*

-fic (producing), *terrific, sudorific.*

-i, -o (Lat. or Gr. *genitive*, Lat. *abl.*, of, by, from), *horticulture (of), thermo-electricity (by, from); connective.*

-ic, -ical (like, pertaining to), *gigantic, astronomical.*

-id (like, noting quality), *humid, tepid, fluid.*

-il, -le, -ile (pertaining to), *civil, gentle, juvenile.*

-ine (like, belonging to), *feminine, (heroine).*

-ive (full of), *active, sportive.*

-lent (full of), *virulent, corpulent.*

-or (more), *inferior, exterior.*

-ose, -ous (full of), *verbose, glorious.*

-plex, -ple, -ble (fold), *complex, triple, double.*

III. VERBS.

Causative.

-ate, *assimilate, vacate.*

-esce, *deliquesce.*

-fy, *magnify, signify.*

-ish, *publish, flourish.*

3. GREEK SUFFIXES.

-ic, -ics (*n.*), *logic, music, politics; (adj.), chronic, ethnic, plethoric.*

- ides (*pl.*), *cantharides*, (patronymic) *Atrides*.
- isk (diminutive), *asterisk*, *obelisk*.
- ism, -asm (*n.*), *catechism*, *theism*, *sarcasm*.
- ist, -yst (*n.*), *deist*, *polygamist*, *analyst*.
- ize, -ise (causative), *civilize*, *catechise*.*
- ma, -m, -mata (*n.*), *dogma*, *phlegm*, *stomata*, (cf. Lat. *-realm*, Eng. *dream*, *seam*, *stream*.)
- oid (adj., form, like), *spheroid*, *deltoid*, (*chloride*).
- on (*n.*), *skeleton*, *diapason*, *lexicon*.
- os (*n.*), *pathos*.
- sis, -is, -sy (*n.*), *emphasis*, *epidermis*, *palsy*.
- y (*n.*), *monarchy*, *category*, (*glory*, *history*).

[There is no space for the multitude of inflectional endings (*-a*, *-i*, *-o*, *-um*, *-us*, *-is*, etc., etc.) that have crept into English from the Latin and Greek.]

65. A few root-words are appended, from which the student should form as many derivatives as possible, giving the import of root, prefix, and suffix.

All the foregoing affixes and examples are only illustrative, as are, also, the following root-words. The exact force of root and affix varies almost indefinitely, though reducible in a general way to a few primitive meanings. This can only be learned by the careful study of special works on the subject. See Mätzner's *English Grammar*, I. 432, Haldeman's *Affixes to English Words*, or any good work on Greek or Latin derivation.

I. ANGLO-SAXON ROOT-WORDS.

Plenty of examples will readily suggest themselves; as *man*, from which form *manly*, *manful*, *manhood*, *unman*, *manned*, *gentleman*, etc. So, also, *true*, *heart*, *strong*, *love*, *hate*, *hear*, *see*, etc.

* See Webster, p. lxvii.

2. LATIN ROOT-WORDS.

Capio, captum, to take, lay hold of, (190 words are said to be derived from this).*

Duco, ductum, to lead.

Doceo, doctum, to teach.

Facio, factum, to make, produce, (640 words).

Fero, latum, to bear, carry, bring, (198 words).

Mitto, missum, to send, let go, (174 words).

Plico, plicitum, plicatum, to bend, fold, (200 words).

Pono, positum, to put, place, (300 words).

Posse, potens, to be able.

Scio, to know, — *sciens, scientia*.

Scribo, scriptum, to write.

Teneo, tentum, to hold, keep, (180 words).

Venio, ventum, to come.

Video, visum, to see, (160 words).

Vivo, victum, to live.

Voco, vocatum, to call.

Ago, actum, to conduct, do, *act*, (seen in many words; as *navigate*); **ager, agri**, a field; **anima**, breath, life; **aqua**, water; **bellum**, war; **bene**, well; **caput**, head; **certus**, sure, *certain*; **civitas**, a state; **corpus**, body; **cultus**, tillage; **deus**, a god; **dico, dictum**, to speak; **domus**, house; **finis**, end, limit; **flecto, flexum**, to turn, bend; **gratia**, favor; **habeo, habitum**, to *have*; **lex, legis**, law; **litera**, letter; **male**, bad; **mater**, mother; **novus**, new; **pater**, father; **pello, pulsum**, to drive, strike; **porto, portatum**, to carry; **quæso, quæsitum**, to seek, ask; **rectus**, straight, *right*; **regnum**, kingdom; **sacer**, sacred; **sentio, sensum**, to perceive, "sense"; **tango, tactum**, to touch; **traho**,

* These figures are mostly from Haldeman (*Affixes*, p. 16). He gives the number of words formed by some of the principal affixes as follows: *un-*, 3600; *in-*, 2900; *con-*, 2400; *re-*, 2200; *dis-*, 1800; *-ly*, 2000; *-ion*, 1900; *-ness*, 1300. His table gives twelve roots and twenty-four affixes that are found, in all, in 36,850 words.

tractum, to draw; **unus**, one; **verbum**, word; **verto**, **versum**, to turn; **vita**, life; **via**, way; **volvo**, **volutum**, to roll.

3. GREEK ROOT-WORDS.

Grapho, to write, (*gramma, graphy*, writing, treatise, science).
The root of 200 English words.

Logos, word, reason, science, (*logy*, the science of). The root of 200 words.

Metron, measure, (**meter**).

Arche, origin, dominion, chief; **autos**, self; **allos**, another; **bios**, life; **baros**, weight; **chronos**, time; **cosmos**, world; **etumos**,* true; **ge**, earth; **gonia**, angle; **helios**, sun; **hudor**,* water; **lithos**, a stone; **luisis**, a *loosing*; **mikros**, small; **oligos**, few; **onoma**, name; **orthos**, straight; **pathos**, feeling; **phero**, to bear, carry; **philos**, a friend; **phone**, sound; **phos**, **photos**, light; **phusis**, nature; **skopeco**, to see; **sophia**, skill, learning; **tele**, far; **techne**, art; **theos**, a god; **therma**, heat; **trepo**, to turn; **zoon**, an animal.

FORM 3.—DERIVATION.

It matters little what form is used: state the facts in the case.

— is a $\left\{ \begin{array}{l} \text{simple} \\ \text{compound} \\ \text{etc.} \end{array} \right\}$ word, composed of

the $\left\{ \begin{array}{l} \text{Eng.} \\ \text{Lat.} \\ \text{Gr., etc.} \end{array} \right\} \left\{ \begin{array}{l} \text{root —,} \\ \text{prefix —,} \\ \text{suffix —,} \end{array} \right\}$ meaning —.

Literal signification —, which comes [explain how] to be —, as here used. [State any further facts in regard to its history, use, etc.]

* Gr. *u* = *y*; *hudor* = *hydro*.

TOPICAL REVIEW.

III.—ETYMOLOGY.

(A) Derivation.

Primitive, Derivative.

Simple, Compound.

Root, Prefix, Suffix, Affix.

Principles of Compounds.

1. (*a*) When compound.
 (*b*) When not compound.
2. (*a*) When consolidated.
 (*b*) When hyphenated.

Note on Derivation.

FAMILIES OF LANGUAGES.

- | | |
|--------------------------|------------------|
| 1. American. | 5. Monosyllabic. |
| 2. Malay-Polynesian. | 6. Hamitic. |
| 3. African. | 7. Semitic. |
| 4. Scythian or Turanian. | 8. Aryan. |

BRANCHES OF THE ARYAN.

- | | |
|-------------|--------------|
| 1. Indian. | 5. Celtic. |
| 2. Iranian. | 6. Slavonic. |
| 3. Greek. | 7. Germanic. |
| 4. Latin. | |

DIVISIONS OF THE GERMANIC.

- (*a*) Gothic.
- (*b*) High German.
- (*c*) Low German.

- (*m*) Anglo-Saxon.
 (β) Semi-Saxon } Early English.
 (γ) Old English }
 (δ) Middle English.
 (ε) Modern English.
 (*n*) Old Saxon.
 Dutch, Flemish.
 (*d*) Norse.
 Icelandic, Swedish, Danish.

TABLE III.

SKELETON HISTORY OF ENGLISH.

(Note.)	Norman-French.
Roman.	Early English.
Celtic.	Modern English.
Anglo-Saxon.	Latin and Greek.
Danish.	Other Languages.

Percentage Structure of English.

Specimens of English, — the Lord's Prayer.

List of Prefixes.

(1) Anglo-Saxon ; (2) Latin ; (3) Greek.

List of Suffixes.

(1) Anglo-Saxon ; (2) Latin ; (3) Greek.

Specimen Root-Words.

(1) English ; (2) Latin ; (3) Greek.

Form 3. — Analysis of Derivation.

(B, C) CLASSES AND PROPERTIES OF WORDS.

66. Words are grouped according to meaning and use into eight classes: *Noun, Pronoun, Adjective, Verb, Adverb, Preposition, Conjunction, Interjection.*

A **Part of Speech** is one of these eight classes of words.

67. The **Properties** of words are those grammatical qualities that belong to them. They are the properties:—

(1) Of nouns and pronouns, — *gender, person, number, case.*

(2) Of adjectives and adverbs, — *comparison.*

(3) Of verbs, — *form, voice, mode, tense, person,* and *number.*

68. **Inflection** is that change in form which a word undergoes to express its different properties. It is one kind of derivation, but other kinds must not be confounded with it. Thus, *man, man's, men,* is inflection; but *manly, manful, manlike,* is not.

The inflection of a noun is called **declension**; of an adjective, **comparison**; of a verb, **conjugation**.

The classification and properties of words may be best treated in connection.

NOUN.

69. A **Noun** is a name. There are two main divisions of nouns, *Proper* and *Common*; subordinate divisions are *Collective*, *Abstract*, and *Verbal*.

70. A **Proper Noun** distinguishes some one from the rest of its kind; as, *John*, *Boston*.*

71. A **Common Noun** applies equally well to any one of its kind; as, *man*, *city*.

Three kinds of common nouns are generally referred to by other names:—

(a) A **Collective Noun** is the name of a group; as, *army*, *school*, *herd*.

(b) An **Abstract Noun** is the name of an object of thought having neither substance nor life; or, it is the name of a quality, action, or attribute; as, *truth*, *goodness*, *journey*. (Such objects as *soul*, *spirit*, though immaterial, have life.)

(c) A **Verbal Noun** is an abstract noun in which the object of thought is the action or condition indicated by the verb; as, *to lie* is base; *studying* is hard work.

72. Other terms are of frequent occurrence in this connection:—

(a) A **Material Noun** denotes a substance; as, *wood*, *gold*, *tea*.

(b) A **Participial Noun** is a participle used as a verbal noun; as, *seeing* is *believing*.

* In all cases when examples are given, the student should be prepared to give many more.

(c) **Complex Noun** is a convenient name for such expressions as, "*Bard-of-Lomond's* lay," "*Stratford-upon-Avon*."

(d) A **Compound Noun** is the whole name of a person ; as, *Gen. George Washington*.

(e) A **Substantive Phrase** or **Clause** is a phrase or clause used as a noun ; as, "*To be or not to be*, that is the question;" "*That you have wronged me* doth appear in this."

(f) So all characters, words, phrases, clauses, having the grammatical construction of nouns, are often referred to under the general head of **Substantives**. (But see definition in the dictionary.)

73. Most grammarians teach that proper nouns become common when pluralized ; as, the twelve *Cæsars*, the *Turks* ; so, also, when they approach a class meaning ; as, he was a *Nero*, i.e., a *tyrant* ; "a second *Daniel* come to judgment," i.e., a *wise man* ; —

"Some mute, inglorious *Milton* here may rest,
Some *Cromwell* guiltless of his country's blood."

But in such cases as the *Turks*, the *Romans*, the *Cæsars*, the noun is clearly proper, being the name of a people, nation, or family ; and, notwithstanding the authorities, it may be safely questioned whether the other cases are not proper also. *Milton*, above, is not synonymous with *poet*, nor is *Nero* with *tyrant*.

74. A common noun becomes proper when used as a distinguishing name ; as, in Boston, the *Common* ; in New York, the *Park* ; in any town, the

High School, the *Methodist Church*; so, also, *Phillips Academy*, not *Phillips academy*; *Hudson River*, *Baffin's Bay*, *Tremont Street*, not *river*, *bay*, *street*. But "the *Missouri*, *Mississippi*, and *Ohio rivers*." Usage varies, however, on these points.

75. **Personification** is a figure of speech by which irrational objects are spoken of as rational; as, "Night, sable goddess, from her ebon throne." (See under Figures of Rhetoric.)

But note that not every noun denoting slight personification (79), or beginning with a capital, is a proper noun. See *Longfellow* anywhere; as,—

"From the strong *Will*, and the *Endeavor*
That forever
Wrestles with the tides of *Fate*."

76. The **Properties** of nouns are *gender*, *person*, *number*, and *case*. Nouns are inflected for number, slightly so for case, sometimes for gender, not at all for person.

77. **Gender** is a property of *words* to mark a distinction in regard to *sex* in objects. A word may represent an object of the male sex, of the female sex, of a sex unknown, of no sex; hence words may have four genders. Gender belongs to *words* only; sex to *objects* only.

(a) The **Masculine Gender** denotes objects of the male sex; as, *man*, *king*, *duke*.

(b) The **Feminine Gender** denotes objects of the female sex; as, *woman*, *queen*, *duchess*.

(*c*) The **Common Gender** denotes objects that may be either male or female ; as, *parent, servant, companion*.

(*d*) The **Neuter Gender** denotes objects without sex ; as, *tree, rock*.

78. Names of males, or of females, are often of the common gender ; as, a herd of *horses* ; a flock of *geese, ducks*.

79. Gender is sometimes attributed according to character : —

(*a*) Names of objects large, rough, powerful, and the like, are often masculine ; as, The *sun* sheds *his* rays ; *Winter* sends *his* storms.

(*b*) Names of objects beautiful, delicate, productive, are often feminine ; as, The *moon* hid *her* face ; The *ship* lost *her* mast.

(*c*) Names of objects which, though having sex, are slight, weak, dependent, are sometimes neuter ; as, The *child* lost *its* way.

80. There are three modes of distinguishing gender : —

(*a*) By different words ; as, *man, woman*.

(*b*) By difference of termination ; as *lion, lioness* ; *actor, actress*.

(*c*) By a distinguishing word ; as, *man-servant, maid-servant* ; *landlord, landlady*.

81. **Person** is that property of words by which the speaker, the hearer, and the object spoken of, are distinguished.

(*a*) The **First Person** denotes the speaker.

(b) The **Second Person** denotes the hearer.

(c) The **Third Person** denotes the object spoken of.

82. Note here:—

(a) That the person of the *attribute* (169, a) is not necessarily that of the subject; as, *I am king; It was you.*

(b) That a *noun* of the first or second person is *never* the subject of a verb (Rem. 26, p. 143); “*Ye forests, wave.*”

83. **Number** is the distinction of one from more than one.

(a) The **Singular Number** denotes one.

(b) The **Plural Number** denotes more than one.

84. The plural is generally formed by the suffix *s* to the singular; as, *hat, hats.*

When the *s* could not be easily pronounced, the suffix is *es* instead; as, *boxes, fishes.* This occurs in words ending in the sounds, *s, z; ch, j; sh, zh.* Final *e* silent, preceded by *c* or *g* soft, or any of the foregoing, is sounded in the plural; as, *horses, bridges, breezes.* Some nouns ending in *f, fe*, change the *f* to its cognate *v*, and take *es* to form the plural; as, *loaf, loaves.* A similar vocalization is heard in the plurals, *baths, laths, mouths, paths, oaths, wreaths*, and a few others (*not in truths, youths*). *S* is vocalized after vocal or vowel sounds; as, *lads, foes.*

85. Nouns ending in a vowel mostly add *s* in the plural. Exceptions:—

(a) Some nouns in *i*; as, *alkalies, rabbies* (or *rabbis*).

(b) Most nouns in *o* preceded by a consonant; as, *potatoes, cargoes.* (Students make a list of exceptions to this.)

(c) Nouns in *y* preceded by a consonant; as, *flies, ladies*.
(Rule 4 for spelling.)

For these exceptional cases, see the dictionaries.

86. Irregular Plurals:—

(a) Some words merely narrow the vowel in the plural; as, *man, men; lice, feet, women*.

(b) A few take the old plural *en*; as, *oxen (hosen, housen)*; one, *children (child-er-en)*, takes the Saxon (German) plural *er*, also. (Note *kine, swine*.)

(c) A few nouns have two plurals differing somewhat in meaning; as, *pennies, pence; fishes, fish; dies, dice; brothers, brethren; geniuses, genii*.

(d) A few words are the same in both numbers: *sheep, deer*; names of fish, game, etc., as, *trout, shad, snipe, woodcock*; also *couple, pair, yoke*, and the like. Most of these have also a regular plural.

(e) Collectives are singular when the whole is meant, plural when the individuals are meant. (See under Syntax.) They also have regular plurals; as, *armies, herds*.

(f) In compound words, the part modified is pluralized; as, *mouse-traps, hand-cars, aids-de-camp*. If neither part is particularly described, or if neither is a noun, the *s* merely is added; as, *pailfuls, forget-me-nots, what-nots*. Sometimes both are pluralized; as, *men-servants*.

(g) The title and not the surname of compound nouns (72, d) is pluralized; as, the *Messrs. Harper, the Misses Carey, Generals Grant and Sherman*.

Except *Mrs.* and titles preceded by a numeral; as, the *Mrs. Smiths, the two Miss Careys, the two Dr. Parkers*.

See Prof. S. S. Greene's *English Grammar*, p. 48.

(h) Proper names generally take *s, es*; as, the *three Henrys, Ottos, the two Foxes*. Sometimes, however, we find *Ptolemies, Maries*, etc.

(i) Many foreign nouns retain their original plurals ; as, *genus, genera ; beau, beaux ; datum, data*. Some have two plurals, often differing in meaning ; as, *indexes, indices ; cherubs, cherubim ; formulas, formulæ (c)*.

(j) Characters are pluralized by the suffix 's ; as, Cross your *t's* and dot your *i's* ; two *o's* ; + 's.

(k) Some nouns are never or rarely plural ; of these are mainly : —

(1) Material nouns ; as, *gold, wood, leather* (note, however, different *woods, teas*, etc. ; also *irons, coppers*, and the like).

(2) Abstract nouns ; as, *peace, happiness* (but *loves, hates, journeys*.)

(3) Less rarely, collectives and proper nouns.

(4) Certain scientific terms in *-ics* ; as, *politics, optics, physics*. These, though plural in form, are generally used in the singular ; as, *Optics* is the science of light. (See *Webster, Art. Mathematics*.)

(l) Some nouns are rarely singular ; as, *ashes* (except in chemistry), *thanks, victuals, measles* ; and especially names of double objects ; as, *shears, tongs, lights, drawers*.

(m) Some old *inaccuracies* have become idiomatic by long usage ; as, a *ten-foot* pole, a *four-horse* team, forty *head* of cattle, a hundred *weight* ; so, also, *couple, pair, yoke*, etc. (*d*).

Students should look up *examples* of all the foregoing plurals with great care, and make out full lists in each case. This subject is one of the unfortunate jungles of which our language has quite too many.

87. **Case**, in English, is the relation which a noun or pronoun sustains to other words in a sentence. There are three cases, — uninflected except in the possessive and in pronouns.

88. The **Nominative Case** usually denotes the subject of a proposition. (167.)

89. The **Possessive Case** usually denotes possession or adaptation; as, *John's coat; ladies' shoes.*

90. The possessive is formed by adding 's to the nominative; as, *John's, James's,* men's.* The only exceptions are: —

(1) Plurals in *s*, to which (') only is added; as, *ladies' shoes.*

(2) A few idiomatic expressions; as, “for *conscience's* sake.” These should be avoided.

91. (a) In compound or complex nouns (75), the sign is joined to the last word; as, *Gen. U. S. Grant's*; “The *king-of-Israel's* army.”

(b) When joint possession is denoted, the sign is added to the last name only; as, *Smith & Jones's* store.

(c) When separate possession is denoted, the sign is added to each name; as, *Webster's* and *Worcester's* dictionaries.

(d) In appositives the sign is added to the word nearest the name of the object possessed; as, “for *David* my *servant's* sake.” But we say, “at *Smith* the *bookseller's*,” or “at *Smith's*, the *bookseller* ;” generally the former.

The possessive 's is never *es*. It is vocalized or makes an additional syllable according to (84). When the 's would bring too many sibilants together, as “*Moses's*,” “*Jesus's*,” (Abbott's *Jesus of Nazareth*), the expression, though correct,* should be changed, and *of* employed; as, the writings *of Moses*, — never *Moses' writings*.

* Those who still insist that these are not correct, should make a list of all the possessives of words in *s* that they can find for three months in some of our well-edited periodicals, — say *Harper's*, *Scribner's*, and the *Atlantic*, — and then abide the result. Good usage is the law of language.

92. The **Objective Case** is the object of an action or a relation; as, he struck *John*; he ran at *John*.

93. The **Declension** of a noun or pronoun is a connected view of its inflections. Substantives not inflected are *indeclinable*.

DECLENSION OF NOUNS.

	SINGULAR.	PLURAL.
<i>Nom.</i>	{ man, boy, horse,	{ men, boys, horses,
<i>Obj.</i>	{ lady, Adams.	{ ladies, Adamses.
<i>Poss.</i>	man's, boy's, horse's, lady's, Adams's.	men's, boys', horses', ladies', Adamses'.

PRONOUN.

94. A **Pronoun** is a word generally used instead of another substantive called its *antecedent*. (See III.) There are five classes of pronouns, — *Personal, Possessive, Relative, Interrogative, Adjective*.

(I) PERSONAL PRONOUNS.

95. **Personal Pronouns** especially indicate the grammatical persons. They are : —

(a) **Simple**, — *I, thou, you, he, she, it*, with their inflections.

(b) **Compound**, — formed by the addition of *-self, -selves*, to some of the simple pronouns; as *myself, ourselves*. They are inflected only for number.

96. DECLENSION OF PERSONAL PRONOUNS.

SINGULAR.	FIRST PER.	SECOND PER.	THIRD PER.
<i>Nom.</i>	I	thou, you	he, she, it
<i>Poss.</i>	my	thy, your	his, her, its
<i>Obj.</i>	me	thee, you	him, her, it
PLURAL.			
<i>Nom.</i>	we	ye, you	they
<i>Poss.</i>	our	your	their
<i>Obj.</i>	us	you	them

97. (a) **Mine, thine**, are sometimes used before vowel sounds, or in poetry, instead of *my, thy*.

(b) **We, ye**, very rarely occur in the objective ; as, "You must ride on horseback after *we*." "Vain pomp and glory of this world, I hate *ye* !"

(b) **Thou, ye**, are obsolete except in solemn, lofty, or poetical expressions.

(d) "**We**" ("*pluralis majesticus*"), used by a single person in editorials, books, edicts, etc., is little employed in this country except by the newspapers.

(e) **It** has a variety of uses : —

(1) Primarily, to stand for a neuter substantive.

(2) As an indefinite subject or predicate-nominative ; as, "*It is I* ;" "*That is it* ;" — often explained by some other word, phrase, or clause, in the sentence ; as, "*It is hard to believe that* (i.e., *To believe that is hard*).

(3) Impersonally, to denote the condition of things, time, object, etc. ; as, *it* rains ; *it* grew cold ; *it* is ten o'clock ; "Come and trip *it* as you go."

(2) POSSESSIVE PRONOUNS.

98. The possessive forms, *mine, ours, thine, yours, his, hers, its, theirs*, have a certain indefinable

use (generally instead of the regular possessive case and the name of the object possessed; as, that book is *yours*, i.e., *your book*); "This stubborn heart of *mine*;" the apple is *hers*; a habit of *his*. These, except the forms common to both, are *never* used in the possessive case (*hers book*), and they may be most readily disposed of by calling them **Possessive Pronouns**.

(3) RELATIVE PRONOUNS.

99. A **Relative Pronoun** represents some expression or idea in a preceding clause to which it connects its own clause. There are two classes of relatives, *Simple* and *Compound*.

100. The **Simple Relative Pronouns** are used in but one case at the same time. They are *who*, *which*, *what* (rarely), *that*, and *as*.

(a) **Who** is applied only to persons, and to things personified; it is the only relative inflected, — Nom. *who*, Poss. *whose*, Obj. *whom*. **Whose** is often used as the possessive of *which* and *that*.

(b) **Which** is applied only to objects inferior to man. (Its use as in the Lord's Prayer is now obsolete.)

(c) **That** may sometimes replace either *who* or *which*.

(d) **What** is applied to things only.

(e) **As** is commonly called a relative after *such*, *same*, *many*, and, generally, after *as much*; as, Give me *such* books *as* are needed. But it may, also, in such cases be disposed of as a conjunction, and analogy would seem to favor the

latter method. (Compare: I had as much *as* was needed; I had more *than* was needed.)

101. It is important to note two special uses of *who*, *which*, *that* .—

(a) **Restrictive**, limiting to the one view given; as, The schools *which* are closed were failures; Snow *that* falls in spring is soon melted.

(b) **Explanatory**, defining or explaining; as, The schools, *which* are all closed, were failures; Snow, *which* is a form of water, crystallizes in six-sided prisms. (Compare: The pupils, who were studious, made rapid progress; The pupils who were studious made rapid progress.) (See Punctuation.)

102. The **Compound Relative Pronouns** are used in two cases at the same time. They are mostly derived from the simple relatives by the suffix *-ever* or *-soever*. They are *whoever*, *whosoever*, *what*, *whatever*, *whatsoever*, *whichever*, *whichever*, *whichsoever*, and sometimes *whoso*; possibly, also, in a few cases, *who*, *which*, *that*; as, “*That* thou doest, do quickly.”

Whoever, *whosoever*, are declined; the others are indeclinable.

(4) INTERROGATIVE PRONOUNS.

103. **Interrogative Pronouns** are used in asking questions. They are *who*, *which*, *what*, and formerly *whether*. *Who* is declined, the rest are indeclinable.

104. **Who** is used only of persons; **which**, **what**, of both persons and things. **Who**, **what**, inquire about the unknown; **which** asks to select from the known.

105. **Who**, **which**, **what**, used in answer to a question and in similar circumstances, have been called **Responsive Pronouns**; as, I know *who* it was. They are construed like the compound relatives (102).

(5) ADJECTIVE PRONOUNS.

106. An **Adjective Pronoun** may be used without a noun as a pronoun or with a noun as an adjective. There are three classes:—(a) *Distributive*, (b) *Demonstrative*, (c) *Indefinite*.

107. (a) The **Distributives** denote objects taken singly. They are *each*, *every*, *either*, *neither*.

108. (b) The **Demonstratives** denote objects definitely. They are *this*, *these*, *that*, *those*, *former*, *latter*, *first*, *last*, *same*.

109. (c) The **Indefinites** denote objects indefinitely. They are *all*, *another*, *any*, *both*, *few*, *many*, *more*, *most*, *much*, *none*, *one*, *other*, *same*, *such*; and, perhaps, *certain*, *divers*, *several*.

110. *This*, *that*, have plurals; *either*, *neither*, *former*, *latter*, *first*, *last*, *another*, have possessives, and, with *one*, *other*, which are declined, are the only pronouns that take the suffix 's.

These adjective pronouns are not nouns, as too often parsed, since they are not names, and cannot be defined as such. They are not adjectives used as nouns (121, b), as a moment's comparison will show. A noun is not to be supplied after them (except by obvious ellipsis); in

fact one cannot always be supplied, as in the last two examples below. In a word, they are downright pronouns.

Farewell, my friends! farewell, my foes!

My peace with *these*, my love with *those*. — *Burns*.

"*Others* said, That it is *Elias*."

"Bear ye one *another's* burdens."

III. The **Antecedent** is that for which a pronoun stands; as, *John* lost his book. It may be a word, phrase, clause, sentence, thought, or idea. (See under Syntax.)

ADJECTIVE.

II2. An **Adjective** is a word used generally to qualify or limit the meaning of a substantive. There are two principal classes, — *Descriptive*, *Definitive*.

II3. A **Descriptive Adjective** expresses quality. Four classes have been described: —

(1) A **Common Adjective** is any ordinary descriptive word; as, *good*, *wise*.

(2) A **Proper Adjective** is derived from a proper noun; as, *American*, *Chinese*.

(3) A **Participial Adjective** is a participle used as an adjective; as, *loving* words, *learned* men.

(4) A **Compound Adjective** consists of two or more words joined by a hyphen; as, *nut-brown*, *laughter-loving*.

II4. A **Definitive Adjective** merely limits without describing. There are three classes: —

(1) An **Article** is the word *an*, *a*, or *the*. *An*, *a*, is the *indefinite* article; *the*, the *definite* article. These are put in a separate class merely for convenience.

An is used before a vowel sound, or a slight sound of *h* (generally unaccented); as, *an arm*, *an hour*, *an heroic* action, *an historic* event. (Or, *a heroic, historic*. See *Worcester*, under *an*.)

An becomes **a** before all other consonant sounds; as, *a man*, *a unit*, *a eulogy*, many *a one*.

- **An**, **a**, are often mere prefixes; as, “*an-hungered*,” *a-weary*, “*Poor Tom’s a-cold*.”

An, **a**, sometimes retain much of their original meaning, *one*; as, “*an hundred weight*,” “*six cents a pound*.”

For **a**, preposition, **an**, conjunction, see (152, *b*) and (162).

The is often said to be an adverb; as, *The more the merrier*.

(2) A **Numeral Adjective** expresses definite number. There are three divisions: —

(*a*) **Cardinal**, expressing how many; as, *one*, *six*, *twenty*.

(*b*) **Ordinal**, expressing order, rank; as, *first*, *sixth*, *twentieth*.

(*c*) **Multiplicative**, expressing how many fold; as, *single*, *sextuple*, *twenty-fold*.

(3) A **Pronominal Adjective** is one that may be used without its noun as a pronoun. There are three divisions: —

(a) **Distributives**, denoting objects separately ; as, *each, every, either, neither*.

(b) **Demonstratives**, denoting objects definitely ; as, *this, these, that, those, first, last, former, latter, same*.

(c) **Indefinites**, denoting objects indefinitely. They are : *all, another, any, both, certain, else, (enough ?), few, little, many, more, much, (no), none, one, only, other, own, several, some, such, sundry, what, whatever, whatsoever, which, whichever, whichsoever, (yon, yonder)*.

115. **Comparison** is the inflection of an adjective to express different degrees of quality or limitation. There are three degrees of comparison, — (a) *Positive*, (b) *Comparative*, (c) *Superlative*.

(a) The **Positive Degree** denotes the simple state of the quality or limitation ; as, *good, bad, happy, much*.

(b) The **Comparative Degree** denotes a higher or lower state of the quality or limitation ; as, *better, worse, happier, more*.

(c) The **Superlative Degree** denotes the highest or lowest state of the quality or limitation ; *best, worst, happiest, most*.

Some superlatives, perhaps some comparatives, seem rather to denote emphasis than degree (119, b).

116. **Sub-Positive** is a convenient term for a form that denotes *some* of the quality indicated ; as, *bluish, reddish*. (See *-ish*, under *Suffixes*.)

117. Adjectives are regularly inflected by the suffixes *-er* for the comparative, and *-est* for the superlative ; as, *happy, happier, happiest*. Those so compared are mostly monosyllables, rarely dissyllables accented (generally) on the penult, almost never trisyllables.

118. Many adjectives are said to be irregularly compared, when some of their regular forms are wanting and are replaced by other words ; as, *bad, worse, worst* ; also *good, little, much*, and others.

119. Most adjectives of two syllables, and nearly all of more, are not compared. This is especially true of such as express qualities that do not admit of different degrees ; as, *square, equal, dead, weekly, English*.

120. (a) Some of these have a sort of comparison by prefixing *more, less, most, least* ; but in such cases it is really the adverb that is compared.

(b) Other adjectives whose meaning does not admit of comparison, are yet often compared for emphasis ; as, *supremest, most universal*, “*extremest verge*,” “*most perfect law* ;” “The *deadest* piece of ironmongery in the trade.” — *Dickens*.

121. (a) Any word *used* as an adjective is to be treated as such ; as, the *then* ruler, the *above* words, a *gold* watch ; the town is *near* the river, *nearer* the river, *nearest* the river ; “The waves *behind* rush on the waves *before*.”

(b) An adjective often becomes a noun, usually as the name of a class ; as, *the good, the wise, the great*. Pronominals rarely become nouns, but pronouns : “*Many* are called but *few* chosen ;” *Much* was said but *little* done.

TOPICAL REVIEW.

III. — ETYMOLOGY.

(*B, C*) Classes and Properties of Words.

A Part of Speech.

Inflection.

I. NOUN.

(*a*) Proper.

(*b*) Common.

(*m*) Collective.

(*n*) Abstract.

(*x*) Verbal.

Proper become common.

Common become proper.

Personification.

Properties.

1. Gender.

(*a*) Masc. | (*c*) Com.

(*b*) Fem. | (*d*) Neut.

Special cases.

Formation.

2. Person.

(*a*) First.

(*b*) Second.

(*c*) Third.

(Note.)

3. Number.

(*a*) Singular.

(*b*) Plural.

Regular in *s*.

Special cases

Irregular.

4. Case.

(*a*) Nominative.

(*b*) Possessive sign,
etc.

(*c*) Objective.

Declension.

II. PRONOUN.

- | | |
|--|---|
| 1. Personal.
(<i>a</i>) Simple.
(<i>b</i>) Compound.
Special words. | 4. Interrogative.
(Responsive.) |
| 2. Possessive. | 5. Adjective.
(<i>a</i>) Distributive. |
| 3. Relative.
(<i>a</i>) Simple.
Special words. | (<i>b</i>) Demonstrative.
(<i>c</i>) Indefinite. |
| (<i>b</i>) Compound. | Antecedent. |

III. ADJECTIVE.

- | | |
|--|---|
| (m) Descriptive. | |
| 1. Common. | 3. Participial. |
| 2. Proper. | 4. Compound. |
| (n) Definitive. | |
| 1. Article.
(<i>a</i>) Definite.
(<i>b</i>) Indefinite.
Uses of <i>a</i> , <i>the</i> . | 3. Pronominal.
(<i>a</i>) Distributive.
(<i>b</i>) Demonstrative.
(<i>c</i>) Indefinite. |
| 2. Numerals.
(<i>a</i>) Cardinal.
(<i>b</i>) Ordinal.
(<i>c</i>) Multiplicative. | |
| Comparison. | |
| Degree. | |
| (<i>a</i>) Positive. | Regular, Irregular. |
| (<i>b</i>) Comparative. | Not compared. |
| (<i>c</i>) Superlative.
(Sub-positive.) | By more, less, etc.
For emphasis. |
| Adjective used as a Noun. | |

VERB.

122. A **Verb** expresses action, being, or state ; as, *run, is, are loved*. Other parts of speech are sometimes used as verbs ; as, “ Don’t *thee* and *thou* me ” ; to “ *out-Herod* Herod.”

A verb with a preposition closely joined to it is called a **Compound Verb** ; as, *to be laughed at, spoken to, is called after*.

123. PRELIMINARY DEFINITIONS.

(1) The **Infinitive** expresses the action, being, or state, in a general or unlimited manner, and is commonly preceded by the preposition *to* ; as, *to go, to hear, to be*. The present infinitive is the root-form of the verb ; *go, run, be*.

(2) The **Present Indicative** is the simplest form for expressing a present fact ; as, *I run, go, eat, am*.

(3) The **Past Indicative**, or **Preterit**, is the simplest form for expressing a past fact ; as, *I ran, went, ate, was*.

(4) A **Participle** is a form of the verb resembling an adjective or a noun ; as, *being, going, gone*.

(a) The **Present Participle** denotes the continuance of the action, being, or state ; as, *being, loving, doing*. It ends in *-ing*.

(b) The **Perfect Participle** denotes the completion of the action, being, or state ; as, *been, gone, loved*. This is sometimes called the **Passive Participle**.

(5) The **Principal Parts** of a verb are four: the *present indicative*, the *past indicative*, the *present participle*, the *perfect participle* ; as, *go, went, going, gone*, — so called because, by means of these, all the inflections of the verb are formed. (It is usual to give only three of these ; as, *go, went, gone*.)

(6) **Auxiliary Verbs**, or simply **Auxiliaries**, are the small verbs used in forming the verb-phrases, or "compound forms" of the verb. They are *can, could; do, did; may, might; shall, should; will, would*; and the parts of *be* or *am* and *have*.

CLASSIFICATION OF VERBS.

124. A verb may be classified in four ways:—
(1) with reference to its *form*; (2) with reference to its *object*; (3, 4) with reference to its *subject*.

(1) With reference to its form, a verb may be either (a) of the *Strong* or *Old Conjugation*; (b) of the *Weak* or *New Conjugation*.

(a) In the **Strong Conjugation** the verb forms its preterit and perfect participle by a change of the vowel of the verb-root (with sometimes the addition of *en, n*, for the participle); as, *bind, bound, bound; give, gave, given; come, came, come*.

(b) In the **Weak Conjugation** the verb forms its preterit and perfect participle by the addition of *ed, d*, (or *t*) to the verb-root; as, *love, loved; hear, heard; leave, left; work, wrought*;—a few verbs, already having the *d* or *t* termination, remain unchanged; as, *let, let, let* (p. 96, Class IV.).

Verbs of the Weak Conjugation may be divided into two classes:—

(x) *Regular*,—those that take the suffix *ed* (Rule 6 of Spelling); as, *love, loved*.

(y) *Irregular*,—those that take *d, t*, or remain

unchanged ; as, *hear, heard ; bless, blest ; let, let*. In these there is often, also, a change of the root-vowel, of vocal to aspirate, etc. ; as, *leave, left*.

The *ed* does not form a separate syllable ; as, *loved, feared* ; — except after *t* or *d* ; as, *hated, landed* ; — and in a few adjectives ; as, *aged, learned, blessed*. The termination was formerly a distinct syllable.

The *d*-sound is aspirate or vocal according as it follows an aspirate or a vocal ; *pipéd, asked ; loved, turned, lifted*.

The *ed* is thought to be a contraction of *did* (seen in the Gothic) ; thus, *loved* = *love-did*, contracted *loved* ; *heard* = *hear-did*, contracted *heard*, etc. All verbs that show this change, or this termination, belong to the Weak Conjugation. (See List, p. 95.)

For the details of these conjugations, see Whitney's *Essentials*, pp. 107-116 ; for the history, see Lounsbury's *English Language*, Chap. V.

[While the foregoing classification, now adopted by our leading grammarians, will doubtless before long supercede the old one into Regular, Irregular, etc., the latter is here appended for convenience of reference.*

The ordinary classification divides verbs according to their form into (a) *Regular*, (b) *Irregular*, (c) *Redundant*, (d) *Defective*.

(a) A **Regular Verb** forms its past tense and perfect participle by the suffix *ed* ; as, *feared, loved* (Rule 6 of Spelling.) If the suffix is *d* only, the verb is not regular ; as, *heard*.

* The terms Regular and Irregular, found generally in English grammars, are scientifically incorrect, because they blend in one class the strong verbs and the anomalous verbs of the weak conjugation. — LOUNSBURY.

(b) An **Irregular Verb** does not form its past tense and perfect participle by the suffix *ed*; as, *given, fought*.

Regular verbs correspond to the regular class of the Weak Conjugation; irregular verbs to the Strong Conjugation and the irregular class of the Weak. See List, pp. 93-96.)

(c) A **Redundant Verb** has more than one form for the same part; as, *be, am*; *hanged, hung*.

(d) A **Defective Verb** lacks some of its principal parts; as, *may, might*; *ought*; *can, could*.]

(2) With reference to its object, a verb may be
(a) *Transitive*, (b) *Intransitive*.

(a) A **Transitive Verb** requires an object to complete the sense; as, John *struck him*; she *sung a song*.

(b) An **Intransitive Verb** does not require an object to complete the sense; as, John *struck*; she *sung*.

Young students sometimes supply a preposition, making a verb intransitive which is really transitive; He *walked the floor*; *paced his rounds*; *fled his country*; *wends his way*; *seeks his friends*; "Homeward the ploughman *plods his weary way*." Verbs in such idioms are transitive; so in "Come, and *trip it as you go*"; "He *played me false*"; to *come a joke on one*.

(3) With reference to its subject, a verb may be
(a, b) *Active* or *Passive*; (m, n) *Finite* or *Not Finite*.

(a) An **Active Verb** represents its subject as acting; as, he *reads, kills, eats*.

(b) A **Passive Verb** represents its subject as receiving the act; as, the book *is read*; he *was killed*; it *is eaten*.

The term **Neuter** is sometimes applied to a verb which expresses merely being or state; as, *is, become*. *Is* is sometimes called the *substantive verb*.

(4) (m) A verb is **Finite** when it has a subject in the nominative case.

(n) A verb is **Not Finite** when it has no subject-nominative. The verbs not finite are the *infinitive* and the *participle*.

125. A few verbs having the indefinite subject *it* (97, e, 3) are called **Impersonal Verbs**; as, it *rains*; it *seems* good; *me seems* (i.e., it seems to me); *methinks* (it thinks to me). These are sometimes called *unipersonal*.

126. The term **Reflexive** is sometimes applied to a verb when the actor acts upon himself; as, he *cut himself*; they *wash themselves*; I *hurt me*.

Causative Verbs indicate the producing of the act or state shown by the root of the verb; as, *shorten, liquefy, assimilate, civilize*; "to *fell* a tree, to *fly* a kite.

Frequentative verbs denote repetition of the act or state; as, *sparkle*.

These terms are not of much importance in English.

PROPERTIES OF VERBS.

127. Verbs are inflected to denote *voice, mode, tense, person, number, and form*.

128. **Voice** is that property of verbs which shows whether the subject acts or receives the act. There

are two voices, *Active* and *Passive*, as defined above (124, 3, *a*, *b*). Active verbs are either *Transitive* or *Intransitive* (124, 2). In strictness, only transitive verbs can become passive, the *object* of the active becoming the *subject* of the passive, and receiving the act; as, active, John *struck* James; passive, *James was struck* by John.

For the "passive form," see 136, *c*.

129. **Mode** relates to the manner of the assertion. There are four modes, (*a*) *Indicative*, (*b*) *Subjunctive*, (*c*) *Potential*, (*d*) *Imperative*.

If the *infinitive* is a mode, the *participle* is also. It is best to limit mode to finite verbs.

(*a*) The **Indicative Mode** asserts or questions in regard to a fact; as, he *was* there; *was* he there?

(*b*) The **Subjunctive Mode** represents a *mental conception* of what is supposed, contingent, desirable, and the like; as, —

"Were all the realm of nature mine,
That *were* an offering all too small."

"Oh, *had* I the wings of a dove!"

The subjunctive has pretty much gone out of use, the indicative mostly taking its place.

(*c*) The **Potential Mode** asserts or questions in regard to what is possible, obligatory, and the like, as indicated by *may*, *can*, *must*, *might*, *could*, *would*, *should*; as, *may go*; *can do*.

In strictness, the principal verb in the so-called potential is an infinitive, the *may, can*, etc., being in the indicative ; as, he *can* (to) *do* it. That is, the “potential” is needless, and should be set aside. So all our best late grammarians.

(d) The **Imperative Mode** commands, demands, entreats, permits ; as, *go ; let me ; give.*

130. **Tense** relates to the time indicated by the verb. There are three divisions of time, *present, past, future* ; and in each of these an event may be *going on* or *completed*, giving six tenses.

131. The *Indicative* has six tenses : —

- (1) **Present**, denoting present continuance.
- (2) **Present Perfect**, denoting present completion.
- (3) **Past**, denoting past continuance.
- (4) **Past Perfect**, denoting past completion.
- (5) **Future**, denoting future continuance.
- (6) **Future Perfect**, denoting future completion.

EXAMPLES. — (1) *reads, is reading* ; (2) *has read, has been reading* ; (3) *read, was reading* ; (4) *had read, had been reading* ; (5) *will read, shall read, will be reading* ; (6) *will have read, will have been reading*.

Note the difference : I *shall* go, you *will* go, he *will* go ; I *will* go, you *shall* go, he *shall* go. One of the commonest mistakes of writers now-a-days, is the disregard of this distinction.

132. The *Potential* has four tenses : —

- (1) **Present**, indicated by *may, can, must*.
- (2) **Present Perfect**, indicated by *may have, can have, must have*.
- (3) **Past**, indicated by *might, could, would, should*.

(4) **Past Perfect**, indicated by *might have, could have, would have, should have*.

133. The *Subjunctive* has four tenses ; some say only two (1 and 3, below) ; some say six, like the indicative.

(1) **Present** ; as, if it *be* so ; “ If ye *love* me.”

(2) **Present Perfect** ; as, “ If his master *have given* him a wife.”

(3) **Past** ; as, if it *were* so ; *had* I wings.

(4) **Past Perfect** ; as, *had* I *been* there ; “ Oh, that thou *hadst known*.”

See a multitude of examples in Exodus, xxi. *sqq.*, and Leviticus.

134. The *Imperative* has one so-called tense : —

Present ; as, *go ; run ; do* so. The action is always *to be*, — a sort of future.

135. **Person** and **Number** are properties of the verb to agree with the corresponding properties of its subject. There are three persons and two numbers in verbs as in substantives.

(a) In common language the only person-and-number inflection is in the third person singular ; as, I *go*, you *go*, we *go* ; he *goes*. The suffix *s, es*, is added as in plurals (84). Even this is lost in true subjunctives ; as, if he *come*. *Am* is an exception ; as, I *am*, you *are*, he *is*.

(b) In the “solemn” or “ancient style”

the second person singular ends in *st, est*; the third in *th, eth*; as, thou *dost, goest*, he *doth, goeth*.

(c) The *imperative* is generally of the second person, singular or plural, its subject rarely expressed; as, *go* (thou, you); *do* so.

Occasionally it is of the first or third person, subject expressed; as, "Come, *tread we* a measure;" "*Turn we* to survey;" "Blessed *be he*;" ("Blessed *be thou*, O Lord!"); "*Thy kingdom come, thy will be done*."

Some grammarians supply *let*; as, *let* thy will be done. But the absurdity of the explanation is shown in "*let he* be blessed." Others supply *may*; as, *may* he be blessed,—which is manifestly a different and vastly weaker form of expression. Let us explain things as we find them.

136. A verb or verb-phrase may take several different forms:—

(a) The **Common Form** is the simplest form of the active or neuter verb; as, *goes, went, has gone, may go*.

(b) The **Progressive Form** denotes continuance of the action or state. It is formed by some part of the verb *be* with the *present participle*; as, *is going, was going, has been going, may be going*.

In such expressions as, "The bridge *is building*," "The book *is printing*," "Great exertions *were making*," the present participle has a *quasi-passive* signification. No idiom in the language is better authorized; but of late it has been forced to give place to the uncouth form, *is being built, is being printed*. The grammarians have fought the

new-comer desperately, but without avail; and, although the earlier form is far more elegant and should alone be employed in any higher style of composition, the later is certainly now firmly established under the sanction of writers of every degree of excellence.

(c) The **Passive Form** is formed by some part of the verb *be* and the *perfect participle*; as, *is gone, has been gone, may be gone*.

In transitive verbs this constitutes the *Passive Voice*; in intransitive verbs it is called the *Passive Form*. Note the difference between *is killed* and *is gone, was taught* and *was fled, is destroyed* and *is come*. Some writers hold that *is gone, is come, etc.*, are incorrect, and should be *has gone, has come*; but the two forms convey somewhat different ideas.

137. The *progressive form* may be resolved into the *present participle* and the verb *be*; the *passive form* into the *perfect participle* and the verb *be*. That is, instead of considering *has been running, has been killed*, a single verb-form, *has been* may be taken as the true verb-form, and *running, killed*, as participial forms. More and more of our best late grammarians are adopting this view. It is strictly accurate, no doubt; but whether it is best thus at one stroke to sweep away half the conjugation of any language admits of serious question. (Compare the *compound forms* in Latin, Greek, German, French, and the rest.)

138. The **Emphatic Form** makes use of *do, did*, only in the imperative, and the present and past indicative; as, *do go; I do go; I did go*. It is really an indicative and an infinitive, as shown under the potential (129, c); *I do (to) go, did (to) go*.

The so-called **Interrogative Form** is merely an inversion of words in asking a question ; as, *do I go ? may he go ?* The **Negative Form** employs the adverb *not* ; as, *I do not go*. The last two are no more verb-forms than a hundred similar ones would be, like "Loud roared the blast"; "I would gladly go."

INFINITIVES AND PARTICIPLES.

139. The **Infinitive**. (See definition, 123, 1.)
There are two infinitives : —

(1) The **Present Infinitive** expresses the action, etc., in a general way, or as present or future at the time referred to ; as, *I like to read*; *I intend, intended, shall endeavor, to be there* (not "intended *to have been*").

(2) The **Perfect Infinitive** expresses the action as completed at the time referred to ; as, *He appears, appeared, to have done it well* ; *I ought to have made up my mind before*.

Those who separate "made" here as a participle merely (137), note the difference between "to have made up my mind" and "to have my mind made up."

The *to* is no part of the infinitive, but a preposition governing it ; another definition of the infinitive being "A verbal noun, expressing in noun-form the action or condition which the verb asserts" (*Whitney*).

To is generally omitted after *bid, dare, feel, have, hear, let, make, need, see* ; also frequently after *help, please*, equivalents of *see*, and some others ; as, *I saw him (to) do it ; please (to) write*.

So, also, in strictness, in such compounds as, *do* (to) *go*, *shall* (to) *go*, *may* (to) *go* (129, *c*; 138).

140. The **Participle**. (See definition 123, 4.) There are three participles : —

(1) The **Present Participle** represents the continuance of the action at the time referred to ; as, I see, saw, him *playing*. It always ends in *ing*.

(2) The **Perfect Participle** represents the action as completed at or before the time referred to ; as, *given*, *done*, *loved*.

This is also called the **Past or Passive Participle** ; but the passive meaning, as in *is given*, is now quite distinct from the active, as in *has given*, whatever the origin may have been.

(3) The **Compound Participle** denotes previous completion at the time referred to ; as, *having done*, *having been killed*, — more properly called *past participle*.

141. The infinitive or participle used strictly as a noun is called a *verbal noun* (71, *c*).

The participle in *ing*, when used as a verbal noun, or in analogous constructions (71, *c*, 72, *b*), is called by some a second infinitive, since this infinitive *ing* comes from the old infinitive suffix *-an* ; as, *drincan*, to drink, — while the participial *ing* comes from the old participial suffix *-ende*, *-and(e)*, *-ind(e)*. It is so often impossible practically to make this distinction, that it seems hardly worth while to introduce it into our treatment of the modern verb. (For the opposite view, see Bain's *Grammar and Composition*, pp. 168–173.)

142. CONSPECTUS OF THE INFINITIVE AND THE PARTICIPLE.

	Common Form.	Progressive Form.	Passive Form.
Infinitive.			
Pres.	[to] go	[to] be going	[to] be gone.
Perf.	[to] have gone	[to] have been going	[to] have been gone.
Participle.			
Pres.	reading	[being reading†]	being read.
Perf.	read*	been reading*	{ read. been read.* }
Comp.	having read	having been reading	having been read.

143. The **Synopsis** of a verb is a brief outline of its inflection; usually its root, principal parts, first person singular in each tense of the various modes, and its infinitives and participles, — the whole through all the forms.

The pupil should drill thoroughly on the synopsis of various verbs, beginning with *am* and *have*, and going through the first person (p. 92), then the second, then the third, till the full conjugation (144) of any verb in any form can readily be given.

* Used only in the compound tenses; as, *has read*, *has been reading*, *has been read*.

† A possible form, almost never used: —

To whom *being going*, almost spent with hunger. — *Shak.*

SYNOPSIS OF LOVE.

Root, *love* ; Prin. Parts, *love, loved, loving, loved.*

Tense.	Sign.	Com. Form.	Progressive.	Passive.
Indic.				
Pres.		love	am loving	am loved
Pr. P.	have	loved	been loving	been loved
Past.		loved	was loving	was loved
P'st P.	had	loved	been loving	been loved
Fut.	shall, will	love	be loving	be loved
Fut. P.	shall, will have	loved	been loving	been loved
Subj.				
Pres.	[If, etc.]	love	be loving	be loved
Pr. P.	have	loved	been loving	been loved
Past.		loved	were loving	were loved
P'st P.	had	loved	been loving	been loved
Poten.				
Pres.	may, etc.	love	be loving	be loved
Pr. P.	may have, etc.	loved	been loving	been loved
Past.	might, etc.	love	be loving	be loved
P'st P.	might have, etc.	loved	been loving	been loved
Imper.				
Pres.	(do)	love	be loving	be loved

Infinitives and Participles as in (142).

144. The **Conjugation** of a verb is its full inflection. It is what the synopsis would become if extended through all the persons of both numbers.

In the following tables of the conjugations, forms inclosed in parentheses, though employed, are generally not of approved authority; in a few cases, as *sung, sang—rung, rang*, usage seems about evenly divided. Words marked (*) are partly of the weak and partly of the strong

conjugation. The abbreviation *p.* denotes the preterit ; *pp.*, the perfect participle ; *ed* or *en*, that the part takes, also, that ending. Usage varies exceedingly in these matters, and, in several instances, the form here preferred may not be thought the best. Consult the dictionaries ; and, especially, study late writers of acknowledged standing.

I. VERBS OF THE STRONG CONJUGATION.

CLASS I. — Perfect participle in *en, n* ; root-vowel changed. This might be called the *regular* strong form.

arise	arose	arisen	rise	rose	risen
beat	beat	beaten	see	saw	seen
befall	befell	befallen	shake	shook	shaken
beget	begot	begotten	show*	showed	shown
	(begat)	(begot)	shrive	shrove	shriven
bid	bade (bid)	bidden (bid)	slay	slew	slain
bite	bit	bitten (bit)	slide	slid	slidden
blow	blew	blown			(slid)
break	broke	broken	smite	smote	smitten
	(brake)	(broke)			(smit)
chide	chid	chidden	sow*	sowed	sown
	(chode)	(chid)	speak	spoke	spoken
choose	chose	chosen		(spake)	(spoke)
draw	drew	drawn	steal	stole	stolen
drive	drove	driven	stride	strode	stridden
eat	ate (ĕat)	eaten (ĕat)		(strid)	(strid)
fall	fell	fallen	strive	strove	striven(<i>ed</i>)
fly	flew	flown	swear	swore	sworn
forget	forgot	forgotten		(sware)	
	(forgat)	(forgot)	take	took	taken
forsake	forsook	forsaken	tare	tore	torn
freeze	froze	frozen	thrive	throve(<i>ed</i>)	thriven(<i>ed</i>)
give	gave	given	throw	threw	thrown
grave*	graved	graven	tread	trod(<i>e</i>)	trodden
		(graved)			(trod)
grow	grew	grown	wear	wore	worn
hide	hid	hidden (hid)	weave	wove	woven
know	knew	known			(wove)
lie	lay	lain	write	wrote	written
ride	rode (rid)	ridden (rid)		(writ)	(writ)

CLASS II.—Preterit and perfect participle alike ; root-vowel changed.

abide, abode	hang, hung (<i>ed</i>)	spring, sprung
behold, beheld	hold, held (<i>en</i>)	(<i>p.</i> sprang)
bereave, bereft (<i>ed</i>)	shine, shone (<i>ed</i>)	stand, stood
bind, bound	shrink, shrunk	stick, stuck
cleave, (to split)	(<i>p.</i> shrank,	sting, stung
<i>p.</i> cleft (clave, clove)	<i>pp.</i> shrunk)	stink, stunk (<i>p.</i> stank)
<i>pp.</i> cleft (<i>ed</i> , cloven)	shrive, shrove (<i>en</i>)	strike, struck
cling, clung	sing, sung (<i>p.</i> sang)	(<i>pp.</i> stricken)
dig, dug (<i>ed</i>)	sink, sunk (<i>p.</i> sank)	string, strung
fight, fought	sit, sat (<i>p.</i> sate)	(<i>pp.</i> stringed)
find, found	slide, slid (<i>pp.</i> slidden)	swing, swung
fling, flung	sling, slung (<i>p.</i> slang)	win, won
get, got (<i>pp.</i> gotten)	slink, slunk (<i>p.</i> slank)	wind, wound
grind, ground	spin, spun	wring, wrung

CLASS III.—Preterit and perfect participle different, or one or both wanting ; root-vowel or root itself changed.

am, be	was	been	may*	might
awake*	awoke	awaked	(mote)	
		(awoke)	must	must
bear	bore	borne	ought*	ought
	(bare)	(born)		quoth
become	became	become	ring	rang(rung) rung
begin	began	begun	run	ran (run) run
	(begun)		shall*	should
can*	could		swim	swam swum
come	came	come		(swum)
do	did	done	will*	would,
drink	drank	drunk	wis	wist
		(drank)	wit (<i>infinitive</i>)	
forbear	forbore	forborne	wot	
	(forbare)		worth (<i>imperative</i>)	
go	went	gone		

* Perhaps these words in Class III. should be placed entirely in the weak conjugation. See Lounsbury's admirable treatment of them, *Eng. Language*, pp. 338-346.

II. VERBS OF THE WEAK CONJUGATION.

CLASS I. — **Regular**, — preterit and perfect participle in *ed*. This class constitutes the great bulk of our verbs.

CLASS II. — **Regular**, as in Class I., but with another form sometimes employed.

bend (<i>t</i>)	hew (<i>pp.</i> hewn)	shave (<i>pp.</i> <i>en</i>)
bereave (<i>t</i>)	lade (<i>pp.</i> laden)	shear (<i>pp.</i> shorn)
bless (<i>t</i>)	leap (<i>t</i>)	smell (<i>t</i>)
burn (<i>t</i>)	lean (<i>t</i>)	spell (<i>t</i>)
cleave (to cling)	learn (<i>t</i>)	spill (<i>t</i>)
(<i>p.</i> cleave)	light (<i>p.</i> , <i>pp.</i> lit)	spoil (<i>t</i>)
clothe (<i>p.</i> , <i>pp.</i> clad)	mow (<i>pp.</i> mown)	stave (<i>p.</i> , <i>pp.</i> stove)
climb (clomb)	pass (<i>t</i>)	swell (<i>pp.</i> swollen)
crow (<i>p.</i> crew)	pen (<i>p.</i> , <i>pp.</i> pent)	wake (<i>p.</i> , <i>pp.</i> woke)
dare (<i>p.</i> durst)	prove (<i>pp.</i> proven)	wax (<i>pp.</i> waxen)
dream (<i>t</i>)	rend (<i>t</i>)	wed (<i>pp.</i> wed)
engrave (<i>pp.</i> engraven)	rive (<i>pp.</i> riven)	wend (<i>p.</i> went)
freight (<i>pp.</i> fraught)	saw (<i>pp.</i> sawn)	whet (<i>p.</i> , <i>pp.</i> whet)
gild (<i>t</i>)	seethe (sod, sodden)	work (<i>p.</i> , <i>pp.</i> wrought)
heave (<i>p.</i> hove, <i>pp.</i> hove, hoven)	shape (<i>pp.</i> shapen)	

CLASS III. — **Irregular**, — preterit and perfect participle alike, in *d* or *t*.

beseech, besought	hear, heard	seek, sought
bleed, bled	keep, kept	sell, sold
breed, bred	kneel, knelt (<i>ed</i>)	send, sent
bring, brought	lay, laid	shoe, shod
build, built (<i>ed</i>)	lead, led	shoot, shot
buy, bought	leave, left	sleep, slept
catch, caught	lend, lent	speed, sped (<i>ed</i>)
creep, crept	lose, lost	spend, spent
deal, dealt	make, made	stand, stood
dwelt, dwelt	mean, meant	stay, staid (<i>ed</i>)
feed, fed	meet, met	sweep, swept
feel, felt	pay, paid	teach, taught
flee, fled	read, read	tell, told
gird, girt (<i>ed</i>)	rend, rent (<i>pp.</i> rended)	think, thought
have, had	say, said	weep, wept

CLASS IV. — Irregular, — all the parts alike in *t* or *d*.

burst	hit	put	shed	spit (spat,	sweat (<i>ed</i>)
cast	hurt	quit (<i>ed</i>)	shred	spitten)	thrust
cost	knit (<i>ed</i>)	rid(<i>pp.ed</i>)	shut	split (<i>ed</i>)	wet (<i>ed</i>)
cut	let	set	slit (<i>ed</i>)	spread	

TOPICAL REVIEW.

III. — ETYMOLOGY.

IV. VERB.

Compound.

Preliminary definitions.

- | | |
|------------------------|-----------------------|
| 1. Infinitive. | 4. Participle. |
| 2. Present Indicative. | (<i>a</i>) Present. |
| 3. Past Indicative. | (<i>b</i>) Perfect. |
| | 5. Principal Parts. |
| | 6. Auxiliaries. |

Classification.

- | | |
|----------------------------|----------------------------|
| 1. As to form. | 2. As to object. |
| (<i>a</i>) Strong. | (<i>a</i>) Transitive. |
| (<i>b</i>) Weak. | (<i>b</i>) Intransitive. |
| (<i>x</i>) Regular. | 3. As to subject. |
| (<i>y</i>) Irregular. | (<i>a</i>) Active. |
| The <i>ed</i> . | (<i>b</i>) Passive. |
| [Regular, Irregular, etc.] | 4. (<i>m</i>) Finite. |
| | (<i>n</i>) Not Finite. |
| | Some minor terms. |

Properties.

- | | |
|---|---|
| <p>1. Voice.</p> <p style="padding-left: 20px;">(a) Active.</p> <p style="padding-left: 40px;">(m) Transitive.</p> <p style="padding-left: 40px;">(n) Intransitive.</p> <p style="padding-left: 20px;">(b) Passive.</p> <p>2. Mode.</p> <p style="padding-left: 20px;">(a) Indicative.</p> <p style="padding-left: 20px;">(b) Subjunctive.</p> <p style="padding-left: 20px;">(c) Potential.</p> <p style="padding-left: 20px;">(d) Imperative.</p> <p>3. Tense.</p> <p style="padding-left: 40px;">In each mode.</p> | <p>4. Person and Number.</p> <p style="padding-left: 20px;">Inflection for.</p> <p style="padding-left: 20px;">Solemn Style.</p> <p style="padding-left: 20px;">Of Imperative.</p> <p>5. Form.</p> <p style="padding-left: 20px;">(a) Common.</p> <p style="padding-left: 20px;">(b) Progressive.—("Is
being built.")</p> <p style="padding-left: 20px;">(c) Passive.</p> <p style="padding-left: 20px;">Emphatic.</p> <p style="padding-left: 20px;">Interrogative, etc.</p> |
|---|---|

Infinitives and Participles.

- | | |
|---|---|
| <p>Infinitives.</p> <p style="padding-left: 20px;">(1) Present.</p> <p style="padding-left: 20px;">(2) Perfect.</p> <p style="padding-left: 20px;">The <i>to</i>.</p> <p style="padding-left: 40px;">Omitted.</p> | <p>Participles.</p> <p style="padding-left: 20px;">(1) Present.</p> <p style="padding-left: 20px;">(3) Perfect.</p> <p style="padding-left: 20px;">(4) Compound.</p> <p>Conspectus.</p> |
|---|---|

Synopsis.

Conjugation.

List of strong verbs.

List of weak verbs.

ADVERB.

145. An **Adverb** is a modifying word. Most adverbs can be ranged under one of the following groups : —

(1) Adverbs of **Time**, showing *when, how long, how often* ; as, *then, yearly, seldom, soon*.

(2) Adverbs of **Place**, showing *where, whither, whence* ; as, *here, thither, thence, whence, forward*.

(3) Adverbs of **Manner**, showing *how* ; as, *so, well, faithfully, as*.

(4) Adverbs of **Degree**, showing *measure, degree* ; as, *much, quite, very, enough, as*.

(5) **Modal** adverbs, showing the relation or connection of the thoughts, or how they are looked upon by the mind itself ; as, (a) adverbs of **cause and effect** ; *hence, therefore, then, since* ; — (b) adverbs of **affirmation, emphasis** ; *yes, verily, indeed* ; — (c) adverbs of **negation** ; *no, nay, not* ; — (d) and others ; *probably, perhaps, really*.

146. **Conjunctive** adverbs connect as well as modify ; as, “He whistled *as* he went” ; He worked *while* he staid ; *When* he tries he succeeds. Conjunctives may belong to either class above.

147. **Relative Adverb** is a convenient term for a class of words mostly compounded of an adverb and a preposition, and equivalent to a preposition and a pronoun ; as, “*Herein* lies the mistake” (in this) ; “The day that thou

eatest *thereof*" (of it); "The grave *where* our hero was buried" (in which).

148. (a) **The** is an adverb in "*the more the merrier*" (compare the vulgarism, "He is *that* smart").

(b) **There**, beginning a sentence, is often called an *expletive*; as, *There* was a man (not *There* he goes). It was originally an indefinite pronoun like *it* (97, c, 2); as, "*There* was John there, and Thomas" (*It* was John there).

(c) **Yes**, **no**, in replies, do not modify at all, but are classed under adverbs better than anywhere else. **Amen**, **indeed**, and others, come under the same head. They are a sort of *pro-sentential*, analogous to both the pronoun and the interjection.

(d) The so-called "adverbial phrases" *in vain*, *at last*, *of late*, *in short*, etc., had better be resolved (see 154). When an adverb becomes an adjective or a noun, let it be so disposed of; the *above* words; an everlasting *now*; "Let your *yea* be *yea*."

149. Some adverbs are inflected, like adjectives, by comparison.

PREPOSITION.

150. A **Preposition** shows the relation of its object (170) to some other word (usually a preceding verb, noun, or adjective).

151. Two or more words often show but a single relation, and may be taken together as a preposition; as, "*As for* me and my house." Even when showing a twofold relation, they may be disposed of in the same way, though both relations should be explained; as, "*From betwixt* two aged oaks;" "*From beyond* Jordan." The former are sometimes called **double prepositions**; the latter, **complex**.

152. (a) **But** and **save** are rarely prepositions (see 161); **as**, **like**, **near**, **nigh**, **next**, **never** are. (He lived *near* the lake, *nearer* the lake, *nearest* the lake.)

(b) **A** is sometimes a preposition from the old French, meaning *to, on, in*; as, "I go *a* fishing;" "He fell *a* laughing;" "They went *a* Monday." (How these old idioms cling to the language of the common people!)

(c) **To** before the infinitive is an undoubted preposition, precisely as in French *à dire, à tenir*.

153. When the object is omitted, the preposition often becomes an adverb; as, they went *on*.

154. In such phrases as *in vain, by far, on high*, etc. (148, *d*), the adjective or adverb has become essentially a noun, and may be so disposed of; as, he came from *far*; mount up on *high*. (See, also, 148, *d*.)

155. LIST OF PREPOSITIONS.

aboard	before	forth	since
about	behind	from	(than)
above	below	in	through
across	beneath	into	throughout
adown	beside(s)	maugre	till
after	between	notwithstanding	to
against	betwixt	of	toward(s)
along	beyond	off	under
alongside	(but)	on	underneath
amid(st)	by	(onto)	until
among(st)	despite	over	unto
around	down	past	up
as for	during	per	upon
as to	ere	round	with
at	except	sans	within
athwart	for	(save)	without

The participles *barring, concerning, considering, excepting, passing, regarding, respecting, touching*, are with very doubtful propriety classed as prepositions.

CONJUNCTION.

156. A **Conjunction** merely connects.

Relative pronouns and conjunctive adverbs also connect, but they perform other offices at the same time.

157. There are two principal classes of conjunctions : —

(a) **Coördinate Conjunctions** connect parts of equal rank (174) ; as, John *and* James went ; John went *but* James staid.

(b) **Subordinate Conjunctions** connect parts of unequal rank ; as, you know *that* it is so ; he will *if* he can.

158. Other terms are common, though of no great practical value : —

(a) **Copulative**, uniting the parts in meaning ; *and, if, that, for*.

(b) **Disjunctive**, separating the parts in meaning ; *either, or, than, yet, but*.

(c) **Causal** or **Illative**, denoting reason, conclusion, inference ; *because, since, hence, therefore*.

(d) **Adversative**, denoting opposition ; *or, but, yet, still*.

(e) **Alternative**, denoting choice ; *or, either, else*.

159. **Correlative Conjunctions** are used in pairs, and denote some mutual relation between the parts thus connected. The principal are, — *although — yet ; and — and ; both — and ; either — or ; neither — nor ; nor — nor ; or — or ; though*

— *yet* (or *still*); *what* — *and*; *what* — *what*; *whether* — *or*. These are also called **corresponding conjunctions**.

EXAMPLES. — “*Though* he slay me *yet* will I trust in him;” *Both* he *and* I; “*Neither* money *nor* credit was left;” “*Nor* eye *nor* listening ear an object finds.”

160. (a) Certain words — as, *what though*, *as though*, *as if*, *and yet* — are called **Compound Conjunctions**. They may generally be separated and something supplied; as, what (would result) though? — what (matters it) though?

(b) A **phrase** often performs the office of a conjunction; as, John, *as-well-as* James, was present; *inasmuch-as*; *as-far-as*. These may generally be separated in parsing.

161. (a) **But** and **save** are plainly conjunctions and not prepositions, since they are followed by the same case of personal pronouns as precedes them; as, “Who *but he* that spans the pole?” — “No man hath ascended up into heaven *save he* that came down from heaven,” — “I have no friend *but thee*.” This being the almost universal usage, the few exceptions must be considered errors; as, “Whence all but *him* had fled” (*Hemans*); “Every girl *but me* has found a beau” (*Hood*).

(b) **But**, instead of connecting, often merely *restricts* the thought to the one point mentioned; as, “I can *but* perish if I go;” “Earth’s *but* a desert drear;” I have *but* three; I cannot *but* think so. As thus used, *but* is commonly called an adverb, though this is only a peculiar case of its adversative meaning.

(c) **That** often seems merely to introduce a clause without connecting: “*That* you have wronged me doth appear in this;” “When that the poor have cried.” (See *Abbott’s Shakesperian Grammar*, p. 196.)

162. **An** was formerly a conjunction, meaning *if*; as, "*An* it were so I would have told you." **Or** is occasionally an adverb, meaning *ere, before*; as, "*Or* ever the golden bowl be broken."

163. The principal **coördinate** conjunctions are:—

Also, and, besides, both, either, eke, else, far, hence, however, likewise, moreover, neither, nevertheless, nor, now, notwithstanding, or, still, then, therefore, too, yet.

The principal **subordinâtes** are:—

Albeit, although, as, because, except, if, lest, notwithstanding, provided, since, so, than, that, though (unless, without), whereas.

For is a coördinate except when it means *for that*; as,

"They are not ever jealous for a cause,
But jealous *for* [that] they're jealous."—*Shak.*

INTERJECTION.

164. An **Interjection** is a disconnected exclamatory word:—*ah! oh! hurra! lo! hush!* etc.

Other parts of speech often become interjections; as, *shame! goodness!*—*Why, John!* is that you?—*What!* is he gone? Students are sometimes puzzled to decide whether such words are interjections or not. An interjection is indefinable. When, therefore, a word, commonly another part of speech, loses its meaning and becomes a mere exclamation, it is an interjection. Compare, *look!* and *lo!*—*why, John?* and *why, John!*—*what?* and *what!*—*the Dutch,* and *the Dutch!*—the second word of each pair being an interjection; the first, not.

People of good manners and self-respect do not use many interjections.

(4) Adjective.

— is a	descriptive	common proper participial compound	ADJECTIVE,		not compared, and	compared —, of the	pos. comp. super. (sub-pos.)	degree, and	relates to —, used absolutely	Prin. —. Rem. —.
			numerial,	card., ord., mult., dist., dem., indef.,						
	definitive	pronominal,								

(5) Verb.

(5) Verb.	— is a VERB	{ root parts }	{ of the { transitive, intransitive, (neuter), } }	{ { strong conj. { reg. weak conj., { irreg. } }	{ active voice, com. prog. emphat. } (solemn style) (or omit.)	{ indic. subj. poten. imper. }	{ mode, }	{ pres. pr. p. past fut. }	{ tense, }	{ — person, number, agreeing with its subject to Prin. —. }

* Or, with an infinitive or a participle, *begin* here, thus: —

— is the { pres. { of the { strong } verb —, { relating to —, etc. }
 { etc. } { part. } { weak } { Or, used as a verbal noun, etc. }

(6) Adverb.

— is { an ADVERB of { place, (compared)
 { time, relating to —, according to { Prin. —.
 { etc., a conjunctive adverb, used independently, Rem. —.
 { connecting —, }

(7) Preposition.

— is a PREPOSITION, showing the relation between — [after it] and — [before], according to —.

(8) Conjunction.

— is a { coördinate { connecting — and —, according to —.
 { subordinate CONJUNCTION, { (*but*, restrictive (161, *b*); (*that*, introductory (161, *c*).

(9) Interjection.

— is an INTERJECTION, having no grammatical connection, — Prin. —.

TOPICAL REVIEW.

III. — ETYMOLOGY.

V. ADVERB.

Time.	Conjunctive.
Place.	Relative.
Manner.	Special Words.
Degree.	"Adverbial phrase."
Modal.	Inflection.
Of cause, etc.	

VI. PREPOSITION.

Double.	Prep. an adverb.
Complex.	Phrases <i>in vain</i> , etc.
But, save, a.	List of prepositions.

VII. CONJUNCTION.

(a) Coördinate.	Compound.
(b) Subordinate.	Conjunctive phrase.
Other kinds.	But and save.
Copulative, Disjunctive.	But restrictive.
Causal or Illative.	An, or.
Adversative, Alternative.	List of coördinates.
Correlative.	List of subordinates.

VIII. INTERJECTION.

From other parts of speech.	How known.
Forms of parsing.	

IV.—SYNTAX.

165. Syntax treats of the sentence. The subject will here be divided under two heads:—

(1) Analysis of the Sentence.

(2) Syntactical Principles, or the Technical Grammar of the Sentence.

PART I.—ANALYSIS OF THE SENTENCE.*

166. A **Sentence** is the expression of a complete thought (see 173).

Two things are necessary to every thought,—(1) the subject of it—what the thought is about; (2) what is thought about that subject. Hence a sentence, which is the expression of a thought, contains two corresponding parts, a *Subject* and a *Predicate*.

* If this Analysis is thought to be too brief in comparison with the elaborate treatises now everywhere in vogue, the answer is, that it is sufficient for all practical purposes, and, especially, that this brevity is believed to be in harmony with the advanced methods now rapidly gaining ground among our best educators. The fashionable hair-splitting analysis had better give place to a broader and more profitable work on the derivation, older forms, and history of our language; and, especially, to the painstaking study, under careful teaching, of a few of the masterpieces of English literature from Chaucer down. Let as much care and time be devoted to this work as to the study of the classics, and see which will carry off the palm as a sturdy discipline for downright life-work. Of course a well-rounded education needs them both. (See note, p. 41.)

The *substantive* (72, *f*) which denotes the subject of the thought may be called the **Subject-Nominative**, and the *finite verb* (124, 3, *m*) of the predicate may be called the **Predicate-Verb**.

167. The **Subject** of a sentence is that concerning which the expression is made ; or, the Subject is that part of a sentence which indicates the subject of the thought ; as, *Trees grow* ; *Go (thou)* ; *Was Thomas there* ?

(*a*) A **Simple Subject** has only one subject-nominative ; as, *Boys play*.

(*b*) A **Compound Subject** has more than one subject-nominative to a single predicate ; as, *Boys and girls play*.

168. The **Predicate** of a sentence is what is expressed concerning the subject ; as, *Trees grow* ; *Go (thou)* ; *Was Thomas there* ?

(*a*) A **Simple Predicate** has only one predicate-verb ; as, *Boys play*.

(*b*) A **Compound Predicate** has more than one predicate-verb to a single subject ; as, *Boys run and play*.

169. A predicate sometimes consists of a *copula* and an *attribute*.

(*a*) An **Attribute** (as the term is here used) denotes a quality or attribute predicated of the subject ; or, an Attribute is what is ascribed to the subject ; as, *Bryant was a poet* ; *The house is large*.

In strictness, an attribute is any descriptive epithet, and may take three forms : —

- (1) Adjective ; a *wise* man.
- (2) Appositive ; Webster the *orator*.
- (3) Predicative ; the man is *wise*.

For convenience, only the last case (3) is here termed an attribute.

(*b*) A **Copula** is a verb joining an attribute to its subject ; Bryant *was* a poet.

The principal copulative verb is *is*. Others are : *appear, become, continue, feel, get, go, grow, look, remain, seem, sit, sound, stand, stay, turn, is called, is chosen, is elected, is made, is named*, and similar words.

Note that these verbs are copulas only when followed by an attribute ; as, he *became* king ; he *seems, appears, grows, sick* ; it *gets, turns, tastes, sour* ; he *goes* wild, *runs* mad, *looks* cold, *remains* alone ; she *sits, stands*, silent ; it *sounds, feels, grows*, harsh ; *smells, tastes, looks*, sweet ; *looks* pretty ; his blood *runs* cold ; he *was called* John, *was made* king, *is elected* president, etc.

Compare, she looks *cold* (adj.), and she looks *coldly* on him (adv.) ; he appears *well* (adj., in health), and he appears *well* (adv., makes a good appearance). The first of each pair is a copulative verb, the second not. So, also, he *became* king — her bonnet *became* her ; she *grows* like her mother — she *grows* like a weed ; and similarly through the list.

In cases like “The *wages* of sin is *death*,” “His *pavilion* were dark *waters* and thick *clouds*,” the beginner is sometimes troubled to tell which word is subject and which attribute. Consider *of what* the writer is speaking. Is he telling what the *wages* are, or what *death* is ? — what the *pavilion* is, or what the *waters* and *clouds* are ? Evidently

the former in each case, and the verbs are both wrong. So in questions ; as, *Who* is that *man*? — the query is in regard to *man*, which is the subject, while *who* is the attribute.

170. An **Object** is that on which an action (verb) or relation (preposition) terminates : He struck *John* on the *head*.

(a) A **Direct Object** is that on which an action directly terminates ; as, I gave him a *book* ; told them a *story*.

(b) An **Indirect Object**, or **Dative**, is that on which an action indirectly terminates ; or, it is “that to or for which anything is or is done” : I gave *him* a book ; told *them* a story ; sold the *boy* a knife ; asked *him* a question.

171. A **Subject** may be either *Grammatical* or *Logical*.

(a) A **Grammatical Subject** is the subject-nominative only ; as, The loud *waves* dashed upon the rocks.

(b) A **Logical Subject** is the grammatical subject with all its modifiers (180) ; as, *The loud and furious waves* lashed the rocks.

The same distinction is made in regard to *predicate*, *copula*, *attribute*, *object*, and some other parts of a sentence. [Give examples.]

172. A **Proposition** is a subject combined with its predicate ; “*The breaking waves dashed high* ;” “*Art thou that traitor angel* ?”

173. A **Sentence** is a proposition or a union of propositions expressing a full thought (see 166).

Sentences may be : —

(1) *Simple, Complex, Compound* ;

(2) *Declarative, Interrogative, Imperative, Exclamatory, or Mixed*.

(a) A **Simple Sentence** consists of a single proposition (172).

(b) A **Complex Sentence** consists of two or more connected propositions of unequal rank. One is always principal, the others subordinate (see 174) ; as, *He will go* (Prin.) *when he has time* (Subor.).

(c) A **Compound Sentence** consists of two or more connected propositions of equal rank ; as, *John went away, but the others staid*.

(u) A **Declarative Sentence** is an assertion ; *John goes to school*.

(v) An **Interrogative Sentence** is a question ; *Does John go to School?*

(w) An **Imperative Sentence** is a command, permission, entreaty, etc. ; *John, go to school*.

(x) An **Exclamatory Sentence** is an exclamation ; *John goes to school, indeed!*

(y) A **Mixed Sentence** combines the characteristics of two or more of the others.

174. A **Clause** is a proposition making a part of a sentence. The three principal kinds are : (a) *Coördinate*, (b) *Subordinate*, (c) *Principal*.

(a) **Coördinate Clauses** are those of equal rank (that is, each makes a distinct statement and is not modified by the others).

Coördinate clauses are always connected by coördinate conjunctions (163). Ex. "God made the country *and* man made the town." "His subjects despised him; *for* he was a bad man." (Compare: "They despised him *because* he was bad," — subordinate.)

(b) A **Subordinate Clause** is one of inferior rank (that is, its assertion is not distinct of itself, but depends on another which it modifies); *When he goes . . . ; If thāt is so, . . .*

Four kinds of subordinate clauses may be distinguished:—

(1) A **Relative Clause** is connected by a relative pronoun (99) or a relative adverb (147); He was a man *whom all loved*; He died in the house *where he was born*.

(2) An **Adverbial Clause** is connected by a conjunctive adverb (146); He whistled *as he went*; He went *where he was told*.

(3) A **Conjunctive Clause** is connected by a conjunction.

(4) A **Substantive Clause** is a clause used substantively (72, f); "*That you have wronged me*, Brutus, doth appear in this." A substantive clause may be used as *subject, object, appositive, or attribute*.

(c) A **Principal Clause** contains a main state-

ment which is modified but does not modify ; “ *This is the cat* that caught the rat that ate the malt,” etc.

A single principal clause, with others modifying, gives a complex sentence. Two or more connected principal clauses, with others modifying either or all, give a compound sentence.

175. When very loosely connected, the clauses of a compound sentence may be termed **Members** : —

- (1st m.) “ But when he reached the room of state
Where she, with all her maidens, sate,
Perchance he wished his boon denied ;
(2d m.) For when to tune his harp he tried,
His trembling hand had lost the ease
Which marks security to please.” — *Scott*.

Members may be distinguished by the terms applied (173) to sentences.

176. A **Paragraph** is a series of sentences upon one branch or point of a subject.

177. A **Phrase** is a group of words performing a single office (generally modifying), but not forming a proposition. Several kinds may be distinguished : —

(1) An **Adjunct** is a preposition and its object ; He wandered *through the vast forests*.

(2) An **Infinitive Phrase** is an infinitive with its modifiers ; He hoped *to visit the new world*.

The two (1, 2) are often called *Prepositional Phrases*.

(3) An **Adjective Phrase** has an adjective for its base (179) ; A man, *wise in his own conceit* ; The people, *vain and giddy in the pursuit of pleasure*, had little character.

(4) A **Participial Phrase** has a participle for its base ; The enemy, *filled with a sudden panic*, fled on every side.

(5) A **Complex Phrase** is a phrase containing a proposition or another phrase ; “ *In the grave where our hero was buried* ; ” *From the homes of the people*.

(6) A **Substantive Phrase** is one used substantively ; “ *To be* contents his natural desire.”

(7) An **Appositive Phrase** is (generally) a phrase used substantively in apposition ; “ His work, *to save a ruined world*, was done.”

(8) An **Absolute Phrase** has for its base a nominative or participle used absolutely ; *School being out*, we went home ; *Speaking in the abstract*, it was not so.

(9) A **Nude Phrase** is an objective without a preposition ; I gave *him* a dollar ; He staid *a week* ; We went *a mile*.

178. The **Elements** or **Parts** of a sentence are the *words*, *phrases*, or *clauses*, of which it is composed.

The term *element*, in science, generally means one of the simplest components of a thing. In this sense, the elements of language are letters or elementary sounds. The term is used more loosely in grammatical analysis to denote the parts of a given whole from a given standpoint. Thus, the elements : —

(a) Of a *paragraph*, are sentences.

(b) Of a *sentence*, are its words, phrases, or clauses, as may be required.

(c) Of a *proposition*, its subject and predicate, or its words and phrases.

(d) Of a *subject* or *predicate*, its words and phrases.

(e) Of a *phrase*, its words.

(f) Of a *word*, its syllables, letters, or sounds.

(g) Of a *syllable*, its letters or sounds.

In brief, in grammatical analysis those components which we may be for the time considering, are, for that purpose, the elements of the whole which they form.

179. The **Base** of an element is its principal component. Thus, the base : —

(a) Of a *word*, is its radical syllable (42).

(b) Of a *phrase*, its chief word ; as, in the vain *hope*.

(c) Of a *subject*, its subject-nominative.

(d) Of a *predicate*, its predicate-verb.

(e) The base of a *clause* or *proposition* may be considered its subject and predicate ; of a *complex sentence*, its principal clause ; of a *compound sentence*, its coördinate clauses. The term base is seldom used in parts above subject and predicate.

Any element is compound when it has more than one part which, singly, would constitute its base. These may be referred to as *first base*, *second base*, etc.

180. A **Modifier** is an element that changes the meaning which another element would have without it. The subject, predicate, and principal clause hardly come under the head of modifiers.

181. A **Connective** is an element that unites other elements.

(a) A preposition is the connective of an adjunct.

(b) A conjunction, relative pronoun, or conjunctive adverb, is the connective of a clause.

(c) A conjunction is often in a loose way the connective of a sentence.

182. An **Independent Element** has no grammatical connection with other elements.

Grammatically it does not modify; but as there is always a connection in meaning, there is thus an important modification which must not be lost sight of. (Compare, "John, come here!" with "Rouse ye, Romans!")

183. (*a*) **Analysis** is resolving a composition into its elements, and explaining their construction, relations, and modifications.

(*b*) **Parsing** is resolving a composition into its parts of speech (66), and explaining their properties and relations.

We can analyze from any given point of view (as to sounds, spelling, derivation, properties, etc.); we can parse only from the standpoint of the sentence. Parsing, since it reduces the sentence to its ultimate elements, words, is the most truly scientific and comprehensive. A student who can parse can analyze, but one who can analyze cannot necessarily parse, as too many of our schools know to their cost.

184. For the analysis of the sentence, modifiers (180) may be divided into three classes: (1) *Words*, or first-class modifiers; (2) *Phrases*, or second-class modifiers; (3) *Clauses*, or third-class modifiers.

Most of the elements of a sentence can be modified by either of these. It will be sufficient to explain the modifiers of the subject and predicate bases.

Prof. S. S. Greene's admirable system of analysis calls the subject-modifiers of the following table, *adjective elements*; and the predicate-modifiers, *adverbial elements*, of the first, second, and third classes respectively. These terms must not be confounded with the "adjective phrases," and "adverbial clauses," used above (177, 3; 174, 2).

185. No fixed forms for analysis can be presented. The analysis of a sentence, like any other recitation, should be given as briefly and clearly as may be. All the *word* modifiers should generally be named first, then the *phrase*, and then the *clause* modifiers, in the order, p. 118. The connective of a phrase or clause should generally be given first; thus, in "He lived in high hopes," — *lived* is modified by the phrase *in high hopes*, of which *in* is the connective, and *hopes* the base modified by the adjective *high*. The following forms may be of some service to beginners: —

FORM 5. — ANALYSIS.

1. Simple Sentence.

— is a $\left\{ \begin{array}{l} \text{simple} \\ \text{decl.} \\ \text{inter.} \\ \text{etc.} \end{array} \right\}$ sentence, of which —
 is the $\left\{ \begin{array}{l} \text{subject,} \\ \text{predicate,} \end{array} \right\}$ $\left\{ \begin{array}{l} \text{simple,} \\ \text{comp.,} \end{array} \right\}$ $\left\{ \begin{array}{l} \text{1st} \\ \text{2d} \\ \text{etc.} \end{array} \right\}$ base —, $\left\{ \begin{array}{l} \text{unmodified.} \\ \text{modified,} \end{array} \right\} *$
 $\left\{ \begin{array}{l} \text{1st, by the} \left\{ \begin{array}{l} \text{adj.} \\ \text{poss.} \\ \text{etc.} \end{array} \right\} \text{ —, which is} \left\{ \begin{array}{l} \text{unmodified.} \\ \text{modified by —, etc.} \end{array} \right\} \\ * \text{2d, by the} \left\{ \begin{array}{l} \text{adjunct} \\ \text{infin.} \\ \text{etc.} \end{array} \right\} \text{ phrase —, of which — is the} \\ \text{base,} \left\{ \begin{array}{l} \text{unmodified.} \\ \text{modified, etc.} \end{array} \right\} \\ \text{[3d, by the clause — (in 2, 3).]} \end{array} \right.$

2. Complex Sentence.

— is a complex, etc., sentence, principal clause —,

(Analyze clear through, as in 1, then:—)

the $\left\{ \begin{array}{l} \text{word —} \\ \text{phrase —} \\ \text{whole cl.} \end{array} \right\}$ is modified by the $\left\{ \begin{array}{l} \text{conj.} \\ \text{rel.} \\ \text{etc.} \end{array} \right\}$ clause —.
(Analyze it as in 1.)

3. Compound Sentence.

— is a compound, etc., sentence, consisting of 1, 2, 3, etc., coördinate clauses. The first clause is —, etc., as in 1, 2.

Or, analyze into members first, and then into clauses, etc.

186. For the sake of interest and variety, an occasional exercise in diagraming is of some value. The following method, devised (essentially) years ago by Prof. E. T. Quimby, of Hanover, N. H., is, on the whole, one of the best. Only a few examples are given; the student's ingenuity will be sufficient for any others, if, indeed, the teacher should not think best to turn that ingenuity into more profitable channels.

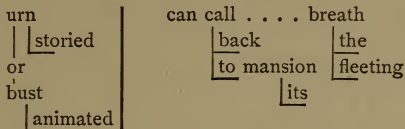
FORM 6. — DIAGRAMING.

1. The lowing herd winds slowly o'er the lea.

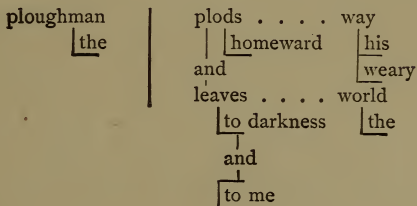
herd		winds
the		slowly
lowing		o'er lea
		. the

2. Can storied urn or animated bust

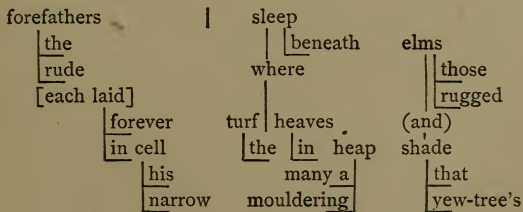
Back to its mansion call the fleeting breath ?



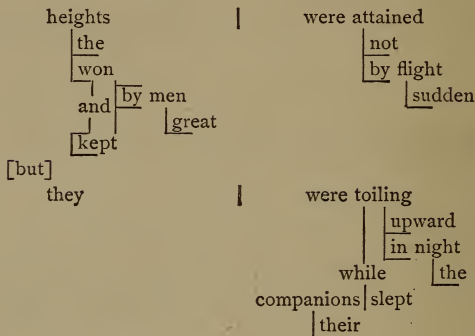
3. Homeward the ploughman plods his weary way,
And leaves the world to darkness and to me.



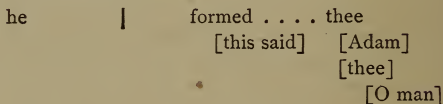
4. Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep. — *Gray*.



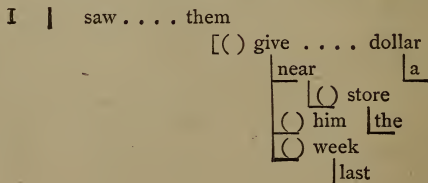
5. The heights by great men won and kept
 Were not attained by sudden flight ;
 But they, while their companions slept,
 Were toiling upward in the night. — *Longfellow.*



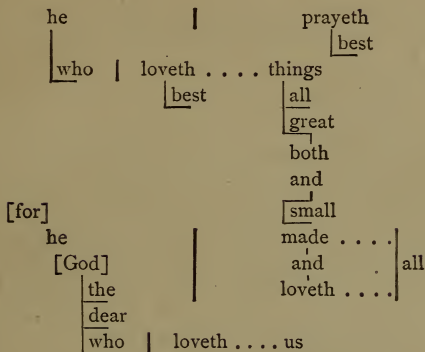
6. This said, he formed thee, Adam, thee, O man.



7. I saw them give him a dollar near the store last week.



8. He prayeth best who loveth best
 All things both great and small;
 For the dear God who loveth us,
 He made and loveth all. — *Coleridge*.



9. [That] you | have wronged me | doth appear
 | in this

10. We | heard what he | said

Or, We | heard |
 he | said what

Or, We | heard | what
 he | said |

11. They | made him [king]

TOPICAL REVIEW.

IV. — SYNTAX.

SYNTAX.

Two divisions.

Part I. — Analysis.

Sentence (logical def.)

Subject.

Simple, Compound.

Predicate.

Simple, Compound.

Attribute and Copula.

Object.

Direct, Indirect.

Terms Grammatical, Logical.

Proposition.

Sentence (technical def.)

1. Simple, Complex, Compound.

2. Declarative, Interrogative, Imperative, Exclamatory, Mixed.

Clause.

Coördinate.

Subordinate.

Relative, Adverbial,

Conjunctive, Substantive.

Principal.

Member.

Paragraph.

Phrase.

Adjunct, Infinitive, Adjective, Participial, Complex, Substantive, Appositive, Absolute, Nude.

Elements.

Base.

Modifiers.

Connective.

Independent element.

Analysis, Parsing.

Table of Modifiers.

Forms for Analysis.

Forms for Diagram.

SYNTAX.

PART II.—TECHNICAL GRAMMAR OF THE SENTENCE.

This branch of the subject will be treated in two divisions: (A) *Principles of Syntax*; (B) *Principles of Punctuation*.

187. Three terms are in constant use in the ultimate analysis of sentences (183, *b*): (*a*) *Government*, (*b*) *Agreement*, (*c*) *Relation*.

(*a*) **Government** is the control which one word has over the properties of another.

Usage requires that a verb should have the same person and number as its subject,—*i.e.*, the subject *governs* the verb in person and number; a preposition requires the pronoun following it to be in the objective—*governs* the objective case.

(*b*) **Agreement** is the correspondence in properties which one word has with another.

A verb *agrees* with its subject in person and number; a pronoun usually *agrees* with its antecedent in person, number, and gender.

(*c*) **Relation** is the connection that a word has with another which it modifies.

An adjective or a participle *relates* to the substantive which it limits; an adverb *relates* to its verb; a pronoun *relates* to its antecedent, and generally *agrees* with it also.

188. **Ellipsis** is the omission of a word necessary to the grammatical construction; "Near [to] the door." Such words are said to be "understood," and are to be supplied in parsing.

(A) GENERAL PRINCIPLES OF SYNTAX ("RULES").

PRINCIPLE I. — Nominative. The subject of a finite verb is always in the nominative case.

A substantive may be in the nominative in four other ways: (a) by *apposition* (Rem. 10), (b) by *predication* (Rem. 11), (c) *independently* (Rem. 1), (d) *absolutely* (Rem. 2).

Remark 1. — A substantive having no grammatical connection with other words is generally in the nominative independent. There are four cases: —

(a) **By address;** "Hail, holy *Light!*" — "O *grave,* where is thy sting!"

(b) **By exclamation;** "Alas, poor *Yorick!*" "The *foe!* they come!" — Comp. (d), The foe, they come!

(c) **By title, specification, etc.;** Webster's *Dictionary*; *Chapter IV.*; "The *Psalm* of Life.—*Longfellow*" (or *Longfellow* may be object of *by* understood).

(d) **By pleonasm;** "*He* that hath ears to hear, let him hear;" "The pilgrim *fathers,* where are they?"

Rem. 2. — A substantive joined to a participle or an infinitive which has no grammatical connection with the rest of the sentence is said to be in the nominative absolute. There are two cases: —

(a) **Before a participle;** "*Shame* being lost, all virtue is lost;" "*This* said, he formed thee, man;" —

Each in his narrow cell forever laid,
 The rude forefathers of the hamlet sleep. — *Gray*.
 The *service* past, around the pious man
 With ready zeal each honest rustic ran. — *Goldsmith*.

Perhaps such expressions as “*hand* in hand,” “*face* to face,” may come under this head, — hand (placed) in hand; face (turned) to face. (For “one by one,” etc., see, also, Rem. 10, *d*.)

(*b*) **After a participle or an infinitive;** Being a *sailor* was not to his taste; To be a *scholar* requires study; “His being a *foreigner* prevented his election.” Compare: I did not know of his being a *foreigner*, — of its being *he* (Rem. 11, *c*).

The **position** of the nominative is generally before its verb; but in sentences beginning with the adverb *there*, in interrogative or imperative sentences, and some others, the subject follows the verb or the first auxiliary. (See *Goold Brown*, p. 494.)

PRIN. II. — Possessive. A substantive limiting another denoting a different object is in the possessive case.

Rem. 3. — A possessive form is frequently used as subject or object; “*Theirs* was no common sepulcher;” “This stubborn heart of *mine*;” “A discovery of Sir Isaac *Newton’s*.”

Pronouns like the above may be disposed of by (98). Some grammarians supply a noun after all such possessives; as, “*André’s* [fate] was a sad fate”; but this is often impossible, as in the case of *Newton’s*, above. It cannot mean, as often explained, “A discovery of Newton’s [discoveries].” Cf. “This stubborn heart of *mine*” (of mine what?); —

Oh, art thou *earth’s*, or art thou *heaven’s*? — *Hemans*.

The position of the possessive is usually next to the substantive which it limits. For other cases, joint or separate possession, etc., see (91).

Additional examples to (91) are: —

(a) "The count of Lara's blood ;" "My father-in-law's house ;" "The bard-of-Lomond's lay."

(b) "Of God and Nature's hand ;" "A fortnight or three weeks' possession ;" "And Otway, Radcliffe, Schiller, Shakespeare's art ;" "Upon mine and my master's false accusation."

(c) "Mountains above ; earth's, ocean's plain below ;" "For honor's, pride's, religion's, virtue's sake ;" "The sage's and the poet's theme."

(d) "John the Baptist's head ;" "The king, my father's wreck ;" "The queen, my sister's wrongs ;" "For the queen's sake, his sister ;" "It is Othello's pleasure, our noble and valiant general ;" (very rare, — Don *José's*, his *father's*. — *Byron*). "Somebody else's" (*Dickens*), should undoubtedly be "somebody's else."

PRIN. III. — Objective. The object of a verb or of a preposition is in the objective case.

Rem. 4. — A few verbs take two objects, a direct and an indirect (170) ; as, he gave *me* a *book*, sung *them* a *song*, asked *us* a *question*.

The preposition *to* or *for* (*of*, *from*) is, by some, supplied before such indirect objects. When the direct object precedes the indirect, the preposition should always be expressed ; as, He gave a book *to* me. The verbs thus taking two objects are: *ask*, *buy*, *give*, *lend*, *make*, *sell*, *teach*, *tell*, and some others, — to *catch*, *find*, *shoot* one a bird ; to *envy* him his pleasure ; to *sing* her a song, etc.

Rem. 5.—Verbs like those given in (169, *b*) often take two objectives, the second attributive of the first, the verb showing how the attribute was conferred.

EXAMPLES.—They chose *him captain*; I believed *him my friend*; “*This* I my *glory* account;” “I wished *myself* a *man*;” “I hold the *first* who strikes, my *foe*.”—An adjective or a phrase replacing the second object, is not to be considered an objective; as, I held him *innocent*,—esteemed him *to be honest*.

Rem. 6.—(*a*) When the expressions under Rem. 4 become passive, the direct object, and not the indirect, should be made the subject (128); as, active, They taught him *grammar*,—passive, *Grammar* was taught to him (not, *He* was taught grammar); A *sword* was presented to him (not, *He* was presented with a sword). When either object becomes the subject, the other often remains as a so-called “object of the passive”; as, He was taught *grammar*; Grammar was taught *him*. The first of these expressions, though common enough, should not be employed; in the second, the preposition should generally be expressed,—“was taught *to* him.”

(*b*) When the expressions under Rem. 5 are made passive, only the first object can become the subject, the other remaining as an attribute; as, active, “They named him *John*”; passive, “He was named *John*.”

(*c*) When the object of the verb is a clause or a phrase, the subject of the clause or the base of the phrase sometimes becomes, by a sort of assimilation, the subject of the passive; as, active, They *said* that the *story* was true,—passive, The *story* was *said* to be true; He *felt* the *act* to be wrong,—the *act* was *felt* to be wrong; The *letter* was *thought* (seen,

believed) to be a forgery. So even the object of a preposition may become the subject of the "compound passive" (122); as, active, They laughed at *him*,—passive, *He* was laughed at; and similarly with *was thought of*, *was talked about*, *was appealed to*, etc. These last expressions are thoroughly idiomatic; but when they become too awkward, a change should be made; as, "He was taken care of" should be "Care was taken of him," or "He was cared for."

(*d*) The use of the so-called object of the passive is not to be commended; as, He was expelled the *empire*; is banished the *state*; was debarred *intercourse*; was denied *access*; and the examples under *a*. These may be "parsed" as dative objects, as objects of the passive, or as objects of a preposition understood; in writing they had better be avoided.

Rem. 7.—The words *like*, *unlike*, *near*, *nigh*, *opposite*, *worthy*, *unworthy*, (*worth?*), and some others are frequently followed by an object, — that is, they may govern an objective.

To (*unto*, *of*) may be supplied after such words, and is often expressed; as, like (to) his brother; near (to) the city; opposite (to) the jail; "How worthy (of) scorn;" "Like *to* the fabled Cytherea's zone;" "Nigh *unto* the city." Similarly: "On this side the grave;" "on board ship;" "woe is me;" "woe worth the chase."

Rem. 8.—Substantives modifying like adverbials are in the objective without a preposition. Such words mostly denote *time*, *measure*, *direction*, *value*, *age*, *manner*, *degree*.

EXAMPLES. — "Nine *days* they fell;" "He came *Monday*;" "You mistook me all the *while*;" "Floating many

à league;" "Fallen such a pernicious *height*;" "They walked silently *home*;" "I do not care a *straw*;" "He was aged twenty *years*," — twenty *years* old; "He sat Turk *fashion*;" "A *world* too wide;" "An army ten thousand [*men*] strong;" Four *times* five are twenty; not a *cent* poorer; worth a *dollar*; a *foot* long; a *rod* wide.

Some would, perhaps, put a part of the expressions (124, 2) under this head; as, "plods his weary *way*"; — so, possibly, wends his *way*; to go à *voyage*; he has been a *journey*, etc. But great care must be taken to ascertain whether a usually intransitive verb may not, in the case in question, be an *idiomatic transitive*; as, to live a *life*, sing a *song*, breathe a *prayer*, mourn a *friend*, escape the *wreck*, "list a brief *tale*," speak the *ship*, go an *errand*; "We can walk *it* perfectly well;" "I'll go you *ten* on it;" "Death grinn'd horrible a ghastly *smile*."

Rem. 9. — In a few cases, a pronoun seems to be in the objective independent or absolute; as, "Ah *me*!" — "*Me* miserable, which way shall I fly?"

The **position** of the object is generally after the governing word. The exceptions, however, are numerous; "The air a solemn *stillness holds*;" "He wandered *earth around*." The pronoun *that* always precedes the preposition governing it; "Than flee to others *that* we know not *of*." *Which*, in such cases, may either precede or follow; the latter is considered preferable; as, "The book *of which* I spoke," rather than "The book *which* I spoke *of*."

PRIN. IV. — Same Case. A substantive used to describe or explain another denoting the same object is usually in the same case with it.

There are two marked subdivisions: —

1. Same case by **apposition**.

Rem. 10. — A substantive joined immediately to another to define or explain it, is said to be in apposition with it.

The explained term is called the *principal* term; the other, the *explanatory* term; both together are alluded to as *appositives*.

The chief modes of apposition may be briefly enumerated: —

(a) By mere *repetition*, usually for emphasis; “And hewed thee out *cisterns*, broken *cisterns*, that can hold no water;” (He himself).

(b) For *explanation*, definition, etc.; Peter the *hermit*; “We, the *people* of the United States;” “Delightful task, to rear the tender thought.”

(c) A *whole* in apposition with its parts; “Faith, Hope, and Love, best *boons* to mortals given;” “Friends, fortune, country, *all*, were lost.”

(d) The *parts* in apposition with a whole; “Pinch them, *arms, legs, backs, shoulders, sides, and shins*,” “Be ye kindly affectioned *one* to another;” “Bear ye *one* another’s burdens;” “*They* hate *each* other;” “*They* went out *one* by one (or *one* followed by one, — *Rem. 2, a*).

(e) Connected by *as* (*Rem. 47*), — usually denoting office, occupation, and the like; “As an *orator* he was unsurpassed;” “He worked as a *printer*.” This last closely approaches the predicative (2), to which it is by some regarded as belonging.

A remarkable anomaly is found in such expressions as, “His work as an author.” Here “author” is an apparent nominative, seemingly in apposition with “his,” and yet limiting “work.” Grammarians give very unsatisfactory ex-

planations of this. (See *Maetzner*, III., 326.) Some call “as” a preposition. Some consider “author” to have, by assimilation, the same case as “work.” Swinton, *New Eng. Gram.*, p. 164, says “his” is equivalent to *of him*, and “author” is an objective in apposition with *him*! Most writers, however, appear to consider “author” an appositive to “his”; and this is probably its best disposal, especially if we explain that it is only a *quasi*-appositive, apparently in simulation of the regular form, as in the last paragraph. Examples: *His* confirmation as *minister*; “As an *author* the *Elegy* is *his* great work;”

Thus shall mankind *his* guardian care engage,
The promised *father* of the future age. — *Pope*.

(*f*) A substantive is often in apposition with a phrase or a clause, and conversely; “The line, ‘*Nearer, my God, to thee,*’ was ever on her lips;” — sometimes even with the *thought* expressed; as, “I then determined never again to use strong drink or tobacco, — a *resolve* that I have faithfully kept.”

(*g*) The case of possessives has been sufficiently considered, — (91, *d*) and Rem. 3, *d*. The examples, Rem. 5, are considered by some as appositives; but in “They made him king,” the verb “made” is required to show how the attribute “king” was conferred, — something very different from apposition.

Appositives do not necessarily agree in anything but case.

2. Same case by predication.

Rem. 11.—When the explanatory term is joined to the other by an intransitive or passive verb (copula, 169, *b*), the case is no longer one of apposition, but of predication.

EXAMPLES. — He is *king*, became *king*, was chosen *president*, turned *poet*, stands *guard*; was named *John*; "It is written that *man shall not live by bread alone*."

(a) The two terms may be connected by a participle or an infinitive: They chose *him* to be *king*; "*He*, being elected *president*, resigned;" ("*I'm* to be *queen* of the May.")

(b) Expressions like: "*She* walks, a *queen*," "*Tom* struts, a *lord*," are not appositive as sometimes considered, but clearly predicative, the verb showing how the attribute was acquired or exercised.

(c) Another abnormal expression is found in "*Its* being *he*;" "*His* being *king*;" "*I* had no idea of his being elected *president*." The explanatory term may be disposed of by Rem. 2, *b*, or as a predicative analogy to the similar expression, Rem. 10, 1, *e*. (See 27, *b*.)

(d) The troublesome *as* comes in here again (10, *e*); — They chose him *as* their *leader*; *He* was elected *as* a *republican*; —

But ever *to do ill* our sole delight

As being the *contrary* to his high will. — *Milton*.

PRIN. V. — Double Case. A compound relative (102) has generally two cases at the same time.

The cases may be both nominative, both objective, or one nominative and the other objective. In "*I* heard *what* was said," the same thing was heard that was said, and *what* stands for it in both relations. That is, *what* is at the same time object of *heard* and subject of *was said*. In "*Whoever* sins must suffer," both cases are nominative; in "*I* heard *what* you said," both are objective. Examples: "*Whosoever* will may come;" "*Whatsoever* he doeth shall prosper;" "*Whoso* diggeth a pit shall fall therein;" "We speak *that* we

do know ;” “*That* thou doest do quickly ;” “*Who* steals my purse steals trash ;” “The Son quickeneth *whom* he will” (or, Rem. 19, e).*

In such expressions as “Whatever you may say, I shall not yield,” the compound has lost its double office, and is used in but one case.

Rem. 12.—A compound relative used as an adjective may cause its noun to take two cases ; as, “*What money* he had was lost ;” “*What man* but enters, dies.”

Rem. 13.—Some dispose of these in another way, by making the compound the subject or object (or adjective) in its own clause, the clause itself being subject or object of the other clause. Thus, in *Whosoever sins* must suffer, *whosoever* is subject of *sins*, and *whosoever sins* subject of *must suffer*. So in the rest : I heard *what he said* ; “*Who steals my purse* steals trash.” The relative adverbs (147) may be similarly disposed of in some cases ; “We know *whereof* we speak.”

The old method of changing the relative to *that which*, etc., is too unscientific to have many advocates at present. If we can thus change a word and parse something else, we can do anything we please with language.

PRIN. VI. — Adjective. An adjective relates to the substantive which it limits.

Plural adjectives also *agree* with their substantives ;—*this* man, these men ; *two* houses.

* See Punctuation, Prin. IV., d.

Rem. 14.—(a) An adjective sometimes relates to another adjective ; as, a *pale* blue color ; a hundred men ; a few people. Usually, however, such descriptives are compound ; as, a *red-hot* ball ; the *dark-blue* sea.

(b) The article *the* often relates to a comparative ; as, *The more the merrier* ; He did it all *the* better. The grammarians call *the* an adverb in such cases. Possibly, expressions like “His lot was of *the* hardest,” may be similarly disposed of.

(c) The relation of an adjective is sometimes ambiguous. Thus, in the expression “a *man’s hat*,” *a* may relate to *man’s* or *hat* ; so, also, in “*two* fishers’ boats,” “she makes *an* excellent minister’s wife.” Such expressions should be avoided.

Rem. 15.—An adjective after a participle or an infinitive is often used absolutely, that is, without any definite relation ; Being *great* is not always being *good* ; To be *good* is to be *happy*.

Rem. 16.—(a) An adjective relating to the subject is frequently employed, especially by the poets, instead of an adverb relating to the verb ; “*Wide* flush the fields ;” “*Bright* the lamps shone o’er fair women and brave men.” Some consider these adverbs ; others, adjectives used by enallage as adverbs. They are generally adjectives. The idea of *quality* is much stronger than that of *manner*, and is hence preferred by the writer ; as “Step *quick*” is a more energetic form than “Step *quickly*” ; “Stand *firm*,” than “Stand *firmly*.”

(b) An adjective used as an attribute (169, b) also relates to the subject. In both this case and the foregoing, it must be understood that the adjective is a part of the predicate, though relating to the subject.

Rem. 17.—(a) The comparative degree is used when two objects are compared. The latter term of comparison should always *exclude* the former; as, “She is taller than her sister,” — *not*, “She is taller than any of the family.”

(b) The superlative degree is used in the comparison of more than two objects. The latter term should always *include* the former; as, “She is the tallest of her family,” — *not*, “She is the tallest of her sisters.” (See Milton, *Par. Lost*, IV. 323.)

(c) There is abundant authority for the use of the superlative in the comparison of *two* objects. It is less formal, more vigorous, and, in familiar language, would not seem objectionable;—“Give him the *largest* [of the two] because he spoke *first* ;” —

Between two horses which doth bear him *best* ;

Between two girls which has the *merriest* eye.—*Shak.*

(d) The use of “double comparatives” or “double superlatives” is not allowable; as Shakespeare’s “*more elder* ;” “a *more fitter* man ;” “*most boldest* ;” “This was the *most unkindest* cut of all.”

Rem. 18.—(a) The article is generally omitted before proper nouns, and before common, abstract, and material nouns used in their most general sense; *America* ; “*Peace* be unto you ;” *Silver* is used for *coin* ; *Tea* is a narcotic ; He is a strange sort of *man* ; What kind of *bird* is this?

(b) The article *an*, *a*, is inserted to denote one indefinitely; “He is *a* Stuart ;” *a* man, *an* iron, *a* coin. The article *the* is inserted to give definiteness or individuality ;

The Alps, the Indies, the Thames ; the Adamses ; The oak (definite species) is a kind of tree (general). *The peace* that comes from believing ; *The silver of Arizona ; The tea* is weak.

(c) When both definitive and descriptive adjectives are employed, the former generally precede ; as, *the old man ; some new books*. The article generally precedes other definitives ; as, *the same man* ; — but it follows *all, both, (double, half), many, (quite), such, what*, and also adjectives preceded by *as, how, so, too* ; as, *all the men ; half a mile ; many a gem ; quite an audience ; too great a change*. We say, — “the two greatest generals,” “the three highest peaks,” “the next five years,” “the last two stanzas” (“the two last,” not infrequently). Such expressions as “Rather a cold day,” “Considerable of an audience,” and the like, are wrong ; say a rather cold day, “A considerable audience.” (*Quite a good number*, seems allowable : cf. “*Quite another thing*.”)

(d) The article is repeated before each noun or adjective of a series when there is some contrast or emphasis, or when different objects are denoted : “Not only *the wish*, but *the will* ;” “I am *the way*, and *the truth*, and *the life* ;” “*The old and the new Testament* ;” “*A black and a white horse*” (two horses) ; He is *a better soldier* than *an artist* (two persons).

(e) The article is not generally repeated except as above (d) : “*The wisest, brightest, meanest of mankind* ;” Scott, *the great poet and novelist* ; *The old and new Testaments* ; *A black and white horse* (one horse) ; He is *a better soldier than artist*. (But, “The saint, the husband, and the father prays.” — *Burns*. Better, The saint, husband, and father.)

PRIN. VII. — *Antecedent.* A pronoun usually agrees with its antecedent in gender, person, and number.

Rem. 19.—(a) A compound pronoun has no antecedent, but is used first as antecedent and then as relative (Prin. V.).

(b) A personal pronoun frequently has no definite antecedent expressed ; as, “*He* who will may come.”

(c) The antecedent of an interrogative may be taken to be the word that answers the question, though there is not always an agreement ; as, “Who is there ?” “*John* ;” — “What caused that ?” “*John*.”

(d) The antecedent may be almost any element, or even a thought or idea ; as, “*Herod*, which is another name for cruelty ;” “*To be or not to be*, that is the question ;” “In childhood he learned large portions of the Bible by heart, *which* accounts for his quoting it so readily.”

(e) The antecedent is frequently elliptical ; — The man [whom] we met ; —

There are [those] who, deaf to mad Ambition’s call,

Would shrink to hear the obstreperous trump of Fame.

— *Beattie*.

Some would prefer to treat in the same way such expressions as “Who steals my purse steals trash” (Prin. V.).

Rem. 20.—(a) When a pronoun has antecedents of different persons, it agrees with the first person rather than the second, and with the second rather than the third ; as, *You* and *I* have *our* work ; *You* and *John* have *yours*.

(*b*) When the antecedents are of different genders, the pronoun agrees with the masculine rather than the feminine, and with the feminine rather than the neuter. There is, in English, an unfortunate want of a pronoun of the common gender, like French *on*, German *man*. Thus we say, "Every parent should educate *his* children," or "*his* or *her*" children, or "*their* children"; "Every boy or girl must learn *his* or *her* lesson," or "*their* lesson." This use of *their* should never be tolerated; the "*his* or *her*" is awkward; and even the first form of expression, when applied to both sexes, should, as far as possible, be avoided. (See Rem. 21, *b*; also Swinton's *New Eng. Gram.*, p. 184.)

(*c*) When different persons are used in connection, the order is *second, third, first*; as, *You, John, and I* were there; (except in cases of wrong doing, when the order is reversed). *We*, in the plural, often has the precedence, whether, as Swinton teaches (*New Eng. Gram.*, p. 182), to give the place of honor to those associated with us in the *we*, or as a mere matter of euphony, may be a question. Thus we say: "*We* and our friends start;" "Our friends and ourselves start;" "*We* and those associated with us."

Rem. 21.—(*a*) With a series of antecedents denoting plurality, the pronoun is plural;—

Faith, Hope, and Love, best boons to mortals given,
Waved *their* bright wings, and answered "Yes, in heaven."
— *Mackay*.

(*b*) With a series of singular antecedents taken separately, the pronoun is singular; as, *John* or *James* will bring *his* book.

This case includes antecedents preceded by *many a* (generally), *no*, and the distributives *each*, *every*, etc. (107);

those connected by the disjunctives *or*, *nor*, etc.; and those of which only one can be taken (connective, *as-well-as*, *but not*, *and not*, *rather than*, etc.); as, Neither John nor James has *his* lesson; Not John but James [John *and not, as-well-as, rather than* James] lost *his* place. When the pronoun is in another clause, there seems occasionally to be an exception; —

In Hawick twinkled many a light,
Behind him soon *they* set in night. — *Scott*.

In cases coming under this head and Rem. 20, *b*, at the same time, an awkward expression often occurs, which should be avoided; thus, “*John* or *I* have . . . book,” should be, “*John* has *his* book or *I* have *mine*.”

Rem. 22. — A pronoun agreeing with a collective antecedent (71, *a*; 86, *e*) is singular when the whole is meant, and plural when the individuals are meant; as, The *committee* has made *its* report; The *committee* have made up *their* minds.

Rem. 23. — In parsing a pronoun, two principles are to be given, — (1) as to its agreement, (2) as to its construction. (See form 3, p. 104.)

PRIN. VIII. — *Verb*. A verb agrees with its subject in person and number.

The cases under this head are analogous to those under Prin. VII.

Rem. 24. — (*a*) The subject of a verb is often elliptical; as, “*Let* us make man;” “There were, *say*, twenty present.”

(*b*) When the bases of a compound subject are of different persons, the verb generally agrees with the first person

rather than the second, and with the second rather than the third ; as, You and I *are* ; You and he *have*.

But when the bases are connected by disjunctives, as in (*d*), the verb agrees with the nearest, and is understood with the others ; as, Either you or James *is* to blame. This form of expression, though authorized, should never be employed : say, You are to blame or James is ; You are going or I am (not, You or I *am* going).

(*c*) When a compound subject denotes plurality, the verb is plural ; as, The man and woman *were* lost.

(*d*) When the bases of a compound subject are singular, and are taken separately, the verb is singular. The same cases here occur as under Rem. 21, *b* : Either John or James *has* gone ; “ Full many a flower *is* born to blush unseen ; ” “ Every thought, word, and deed *is* written ; ” “ The saint, the husband, and the father *prays*.”

Sometimes the verb is expressed once, and is then understood : —

Forth in the pleasing Spring

Thy beauty walks, thy tenderness, and love. — *Thomson*.

When one subject is taken affirmatively, and the other negatively, the verb agrees with one subject, and is understood with the other ; as, John and not [but not] James was there ; Not John, but James, was there. So when subjects are connected by *but*, *save*, the verb is understood after the conjunction, with its affirmation or negation reversed . —

I do entreat you not a man depart,
Save I alone [depart], till Antony have spoke. — *Shak*.

“ Should all the realm of nature die,
And none be left but *he* and *I* ” [be left]. — *Scott*.

(See Rem. 46.)

Rem. 25.—Adjuncts of the subject (177, 1) do not affect the number of the verb ; as, The *house* with all its contents *was* burned (not *were*).

Rem. 26.—A verb of the *first* or *second* person never has a noun for its subject, but always a pronoun expressed or understood ; as, “ *I*, Paul, *send* greeting ; ” “ *We*, Nicholas, czar of Russia, *proclaim* ; ” “ *Rouse ye*, Romans, *rouse ye*, slaves ! ” (compare, *Rouse*, ye Romans !) ; “ *Blow* (ye), winds, and *crack* () your cheeks ! ”

PRIN. IX.—Infinitive ; Participle. An infinitive or a participle relates to the word which it limits.

Rem. 27.—Infinitives and participles are frequently used as verbal nouns (71, c) ; in fact, some excellent grammarians always dispose of the infinitive in that way.

(a) When used as nouns, both the infinitive and the participle may govern and be limited like verbs : To study *a subject carelessly* is *not* to study *it at all* ; “ Holding *the reins* is not always driving.”

(b) The participle used as a noun may be limited both as noun and verb ; as, I did not think of *his* doing *so* ; of *his* being Judge (Rem. 2, b ; 11, c).

This possessive and verbal noun is one of our finest idioms, but it seems destined to perish in the house of its friends. Such solecisms as “ I did not think of *him* being there,” for “ *his* being there,” are now met with in all our writers. The distinction between “ To think of *him* living there alone,” and “ To think of *his* living there alone,” is so marked that it seems a pity to have ignorance or carelessness, even in high places, drive it from the language.

(c) When *the* or another definitive precedes a participial noun, *of* should follow ; as, "By *the* hearing *of* the ear." If either *the* or *of* is omitted, both must be ; "*Hearing of the man*" is a very different thing from "*The hearing of the man*." Say *doing a thing*, or *the doing of a thing*; not *the doing a thing*, nor *doing of a thing*.

(d) Some grammarians explain the verbal noun in such expressions as "*Of making* many books there is no end," as a *participle* merely, governed by the preposition. (See Brown, *Gram. of Eng. Gram.*, pp. 635-6.) On the whole, it seems as well to call all governed participles verbal nouns ; He lives by *teaching*, by *teaching* music, by the *teaching* of music.

Rem. 28.—An infinitive or a participle is often used absolutely ; that is, with a *general* rather than a definite relation.

EXAMPLES.—"Marley was dead *to begin* with ;" "*To confess* the truth, I was in fault ;" "*To be* contents his natural desire ;" Generally *speaking*, this is true ; *Granting* this, what more can be said ? (not, *Granting* this, what more can we say ?—where *granting* relates to *we*).

Rem. 29.—The preposition *to* is generally omitted after the words *bid*, *dare*, etc. (139, 2) ; and frequently after *better*, *best*, *rather*, *but*, *than* : *Let* me () go ; *Bid* him *stay* ; "I'd rather () be a dog and () bay the moon ;" "Madam, you were *best* () *consider* ;" "She cannot choose but () hate them ;" "I can () do no more than () acknowledge it." These words are properly enough said to govern the infinitive. Bear in mind that "*I had rather* not," "*You had better* go," "*I had rather* be excused," and the like, are, to say the least, quite as good English as "*I would* rather," etc., which some critics insist upon our using.

Rem. 30.—The infinitive may limit almost any part of speech : *Courage* to fight ; I expect *him* to come ; *Hard* to do ; Not learned well *enough* to recite ; They *ought* to go ; He is *about* to go ; He was wiser *than* to do it. (“ *O* to forget her,” and similar expressions sometimes given, are clearly elliptical, — “ *O* [I wish] to forget her.”)

Rem. 31.—It is sometimes said that “the subject of the infinitive is in the objective case” ; as, I saw *him* go ; We asked *John* to stay. The matter is hardly worth noting in English syntax.

PRIN. X.—Adverb. An adverb relates to the word which it modifies.

Rem. 32.—An adverb may modify almost any part of speech, a phrase, or even a whole expression.

EXAMPLES.—“ *Even* Scrooge was not so cut up by it ; ” “ And *chiefly* thou, O Spirit, instruct me ; ” “ *Very* good friends ; ” He *does well* ; “ He read *very cautiously* ; ” “ He lived *hard by* a little brook ; ” “ *Just beyond* the river ; ” “ *Even in our ashes* live their wonted fires ; ” “ *Truly*, that were a dreadful mistake.”

The word to which an adverb relates is often understood : “ *Up, up*, Glentarkin ! ” “ I’ll *hence* to London ; ” “ She *up* with her fist and hit him.”

Rem. 33.—An adverb is frequently used independently ; as, “ Will you do it ? ” “ *Yes* ; ” so, also, *yea, no, nay, amen*, and others.

Rem. 34.—Most grammarians teach that conjunctive adverbs modify two verbs ; as, “ He *worked* while he *staid*.” That this is an error, a little reflection will show. *While* he

staid shows how long he *worked*, but nothing tells how long he *staid*, or modifies *staid* in any way.

Rem. 35. — Two negatives, unless emphatic, are equivalent to an affirmative; I will *not* do *nothing*=I will do something; “Himself *not* unknown.”

Rem. 36. — For the use of an adjective instead of an adverb, see 169, *b*, and Rem. 16, *a*. The use of adverbs as adjectives is not to be commended in such cases as: “The *above* rule;” “The *then* ministry;” “Thine *often* infirmities.” Some words have the same form both as adjective and adverb; as, adj.: “An *only* son;” “He *only* was there;” “He studied Greek *only*;” — adv.: He *only* read it (he did not *study* it); They went *only* for pleasure. It is often difficult to decide on which side of the line such words fall: note carefully whether they indicate the *quality* of the object (adj.), or the *manner* of the action (adv.).

Rem. 37. — When an adverb is plainly used as a noun, let it be treated as such: “An everlasting *now*;” “Let your *yea* be *yea*.” The so-called adverbial phrases may be disposed of in the same way: by *far*, in *vain*, on *high*, for *aye*, for *once*, “For *ever* and a *day*.”

Such expressions as *from thence*, *from hence*, and the like, are incorrect, since the adverb alone includes the meaning *from*; expressions like *from here*, *to there*, “*to where* we stood,” are less objectionable.

Rem. 38. — Adverbs should be so placed that there can be no doubt as to the words which they modify. He *only* began, may mean *He alone* began, or He *merely* began.

An adverb should never, in prose, come between *to* and the infinitive; as, “to fondly hope.” Let it be “to hope fondly,” or “fondly to hope.”

PRIN. XI.—*Preposition.* A preposition shows the relation between its object and the word which the adjunct limits.

The limited word is called the *antecedent term* of relation; the object, the *subsequent term*; as, I *went* (antec.) in the *boat* (subseq.).

Two questions will generally show the beginner these two terms: (1) put *what* after the preposition (I went in *what*?), the answer will give the subsequent term; (2) put *what* before the preposition (*What* in the boat?), the answer will give the antecedent term.

Rem. 39.—(a) The antecedent term is frequently omitted; as, “*To* be contents his natural desire;” *In* short, it is an error; *For* him to speak thus was . . . In this case the preposition may be said to be used absolutely.

(b) The preposition itself is often omitted (see Rem. 4; 6, a, d; 7).

(c) The object is often omitted, giving rise to an abbreviated expression:—

(1) When the adjunct, if expressed, would have modified a verb, the preposition becomes an adverb; as, He passed *by* [us]; He wandered *on*, went *up*, went *through*.

(2) When the adjunct, if expressed, would have limited a substantive, it would seem best to call the preposition an adjective, and explain its origin; as, “Echo the mountains *round*;” “The waves *behind* rush on the waves *before*;” “From heaven *above* to earth *below*.” Some make such words the remnants of a clause, and supply accordingly,—“From heaven [which is] *above*,” etc.; others consider them prepositions and supply the proper object,—“From heaven *above* [us].”

Rem. 40. — For the preposition followed by an adjective or an adverb, see 148, *d*, and Rem. 37.

Of a complex preposition (151), the first one may be considered as governing an adjunct and showing its relation to the antecedent term, while the second shows the relation between the object and the first; "From *beyond Jordan*." Or parse both as a single preposition. At any rate do not supply anything between them.

For the preposition followed by an infinitive, see 139, 2, and Rem. 29.

Rem. 41. — Great care should be exercised in the choice of prepositions to follow certain words in particular cases. Ex.: Adapted *to* (not *for*); analagous *to* (not *with*); different *from* (not *to*). We differ *from* another in appearance, *with* him in opinion, *about* a fact, *upon* a subject. There are few more important elements in composition than this nicety in the use of prepositions. (See Kerl's *Comp. Gram.*, pp. 223-6.)

The position of a preposition is usually before its object. Sometimes, however, the terms are transposed; as, "All the *world around*." The preposition always follows *that* as an object; as, "All the ills *that* flesh is heir to;" "The best *that* I know *of*:" so, sometimes with *which*, but not elegantly; as, "The things *which* you speak *of*," — better, The things *of which* you speak. The common rule that a preposition should not end a sentence, is hardly worth making a note of: "Than fly to others that we know not *of*." — *Shak*.

Care should be taken to place adjuncts near the words which they limit: "The wall was built by a mason one hundred feet high;" The roof fell in, as he was walking, on his head; "Wanted, — a young man to take charge of horses, of a religious turn of mind."

PRIN. XII.—Conjunction. A conjunction connects words, phrases, clauses, or sentences.

Rem. 42.—The parts connected are generally, though by no means always, in the same construction; as, *John* and *James* were present; They gave it to *him* and *me*; He can *go* and *do* it;—but: He *is* there and *can remain*; they worked *heartily* and *with effect*.

Rem. 43.—When correlatives (159) are used, the second is parsed as connective, and the first as correlative to it.

Rem. 44.—Occasionally a connective merely unites a modifying element to its base; as, “Her ceaseless flight, *though devious*, speaks her nature;” “*If heard* aright it is the knell of my departed years;” I took it *as intended* for a joke; “He earned, *and nobly*, his reward;” He left, *and with reason*.

Rem. 45.—*That*, instead of connecting, often merely introduces a clause; as, “*That* I have loved your daughter is most true: true *that* I have married her.” Sometimes *that* seems to be little more than an expletive; as, “When *that* the poor have cried.”

Rem. 46.—*But* and *save* are generally conjunctions (see 161, *a*). For *but* “restrictive,” see 160, *b*.

EXAMPLES.—No man hath ascended up to heaven but *he* that came down from heaven.—*John* 3: 13. There was no stranger in the house save *we* two.—*1 K.* 3: 8. See, also, *John* 6: 46; *Rev.* 12: 17; 13: 17; *Matt.* 19: 11. Few can, save *he* and *I*.—*Byron*. No mortal man save *he* had e’er survived.—*Scott*.

Let *none* but *him* who rules the thunder
Attempt to part them twain asunder.—*Swift*.

I do entreat you not a man depart,
Save *I* alone, till Antony have spoke.—*Shak*.

No Grecian prince but *I*
Has power this bow to grant or to deny. — *Pope*.

Such being the all but invariable usage with the pronoun, the noun must be disposed of in the same way, and the few cases like the following must be held exceptional:—

And witness this, that every miss
But *me* has got a beau. — *Hood*.

The boy stood on the burning deck
Whence all but *him* had fled. — *Hemans*.

All desisted, all save *him* alone. — *Wordsworth*.

Rem. 47. — *As* frequently connects words in apposition or in the same case; as, I assume *it* as a *fact*; *He* was employed as a *printer*. (See Rem. 10, *e*; 11, *d*.)

Rem. 48. — *As*, *than*, frequently unites the two parts of a comparison, and there is generally an ellipsis in the connected clause: He is *as* old as I [am]; She is taller *than* her sister [is]; “My punishment is greater *than* [] I can bear.” (Compare: It is as great *as* [] I can bear; “No household . . . *but* [] has one vacant chair.” Such cases are rather against the *pronoun as*, — if *as*, then why not *but* and *than*?) — *Than whom* is hardly authorized English.

Rem. 49. — Two or more connectives often come together which may as well be disposed of as a compound conjunction (160): *And yet* I doubt it; You must take *as well as* give; I cannot think *but that* it is so (better, I cannot *but* think *that* it is so). For *as though*, *what though*, *as if*, etc., see 160.

Rem. 50. — Connected parts having a common related part, should each be of a construction to take that part correctly. Thus: “Such books *have* and *will be* read,” should

be "*have been* and *will be* read," or "*have been* read and *will be*", "She is taller but not so beautiful *as* her sister," correctly, "She is taller than her sister, but not so beautiful." So, such expressions as "He labored *at*, and improved *by*, the work," are not to be approved,—say "He labored at the work, and improved by it."

PRIN. XIII. — *Interjection.* An interjection has no grammatical relation.

Such expressions as "Oh, for a lodge in some vast wilderness!" are no exception, being clearly elliptical.

(B) PUNCTUATION.

189. **Punctuation** treats of the use of the grammatical points.

This subject is one of the most difficult in English Grammar, as it is one of the most important and neglected. Only its barest outline can here be given; for details, the student is referred to *Wilson's* admirable treatise, now everywhere the standard.*

Some value, it is hoped, will be given to this outline by the fact that it has been carefully collated with that work, and that most of the examples are taken from it.

Let the student read thoroughly these principles and examples; then give the reasons for the punctuation as found in any well-printed book; and, finally, have some pages copied without punctuation, insert the points, and compare with the original. No light study will be required to master the complexities of English punctuation.

* A Treatise on English Punctuation. By John Wilson. Woolworth, Ainsworth, & Co., New York.

190. Of the four principal marks of punctuation, the *comma* denotes the shortest pause, the *semicolon* a longer pause, the *colon* one still longer, and the *period* a full stop. Other marks will be explained in the proper place.

I. COMMA.

Principle I.—A comma is used to set off:—

1. A word, phrase, or clause, —
 - (a) Used independently, absolutely, or parenthetically.
 - (b) Used as a general modifier (Rem. 32).
2. (a) Clauses of complex or compound sentences (Prin. IV., *b*, *c*, or Prin. V.).
 - (b) Expressions out of their natural or usual order (Prin. IV., *a*, *b*).
 - (c) Expressions contrasted, or having a mutual relation (Prin. IV., *b*, *g*).

EXAMPLES.

1. (a) *Independent.* — Friends, Romans, countrymen, lend me your ears.
Yes, that is indeed so.
Absolute. — Shame being lost, all virtue is lost.
His conduct, generally speaking, is honorable.
Parenthetic. — I will, however, make the attempt.
The ship leaps, as it were, from wave to wave.
It is mind, after all, that moves the world.

This may, also, as well include the following, when *parenthetic* or explanatory:—

- Adj. Ph.* (177, 3). — The speaker, awkward in person, failed to command respect.
Part. Ph. (177, 4). — Cradled in a cabin, he rose to be President.
Infin. Ph. (177, 2). — To confess the truth, I was greatly to blame.
Explan. Cl. (101, *b*). — The schools, which were closed, had been very successful.

Appos. — He died, leaving an only daughter, Alice.

Milton, the author of our greatest epic, was blind.

(The poet Milton was blind. Milton the poet was blind. The letter *x*. The line A B.)

The bolls, or seed vessels, burst open, exposing the cotton.

1. (*b*) Such, undoubtedly, is the characteristic of virtue.

His work, in short, was quickly finished.

Verily, verily, I say unto you.

There is, therefore, little more to be done.

2. (*a*) That you may do good, you must be good.

Make men intelligent, and they become inventive.

Fear not, while acting justly.

Let us consider the question, that we may fully understand it.

But : — You will reap as you sow. Let us live while we live. He traveled that he might regain his health. You may go if you will.

2. (*b*) On a few slight occasions, they felt disposed to be merciful.

By forgetfulness of injuries, we show ourselves superior to them.

In youth, shun the temptations of youth.

But : — To thee I pour my prayer. In power and wealth exult no more.

2. (*c*) *Contrasted.* — Though deep, yet clear; though gentle, yet not dull.

Strong proofs, not a loud voice, produce conviction.

Prudence, as well as courage, is necessary.

Correlative. — He envied not, he never thought of, kings.

Learning is the ally, not the adversary, of genius.

You were paid to fight against, not to rail at, Alexander.

But : — Elegant though powerful language. He had the strength as well as the courage of a lion.

Prin. II. — A comma is used : —

(*a*) To separate pairs of words.

(*b*) To separate the parts of a series of more than two words or expressions in the same construction ; or of two when the connective is omitted.

(*c*) Before a short quotation (*Prin. XIV.*) or other similar expression, or before *that* introducing one.

EXAMPLES.

(a) Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

(b) The air, the earth, the water, teem with delighted existence (See Prin. III.).

Honor, affluence, and pleasure seduce the heart. (In cases like this, some omit the comma before the conjunction, and some insert one before the verb.)

The mind is that which knows, feels, and thinks.

Lend, lend your wings; I mount, I fly.

(c) There is much in the proverb, "Without pains, no gains."

It is a sacred maxim, that a man is wretched in proportion to his vices.

"One to-day," says Franklin, "is worth two to-morrows."

But : — He said it was a fact. I told him that it would be so.

Prin. III. — A comma is used when the omission or insertion of a word, phrase, or clause, breaks the connection ; or when the meaning might not otherwise be clear.

EXAMPLES.

And now abideth faith, hope, charity (*i.e.*, faith [and] hope).

Power reminds you of weakness; permanency, of change; life, of death.

But : — Life is precarious, and death certain. The tradesman leaves his counter, the carman his wagon, the baker his basket. (See, also, 190.)

Precaution, therefore, must be taken.

(Precaution must therefore be taken.)

There is, in this particular, no chance for error.

The schools, which are all closed, were failures.

Cultivate your mind, especially by habits of study.

Prin. IV. — *Exceptional.* There is usually no comma, —

(a) Between two words or expressions closely connected by *and*, *or*, *but*, etc.

(b) In short, close sentences.

- (c) When the connection is rather close (b).
- (d) Between a subject and its verb.
- (e) Before a restrictive phrase or clause.
- (f) When an appositive word is not parenthetical.
- (g) After a word, phrase, or clause, directly bearing on what immediately follows.

NOTE. — In doubtful cases, the practice is rather to omit than to insert.

EXAMPLES.

- (a) Mercy and truth are met together.
We bumped and scraped and rolled very unpleasantly.
But : — Speak, or perish. — Some write, also, — They are neither of, nor in, the world.
 - (b) Use time as if you knew its value.
Live well that you may die well.
Or — Live well, that you may die well.
 - (c) I knew the facts even when I wrote.
Probably there are few who accomplish so much.
(There are few, probably, who accomplish so much.)
I shall go too. (I, too, shall go.)
A beautiful white horse.
At Thompson the hatter's store. (At Thompson's, the hatter.)
 - (d) Sensitiveness to the approbation of virtuous men is laudable.
(See, *e.g.*, Prin. I., II., III., IV., of Syntax. Some would insert commas in such cases, especially in Prin. IV., and in the examples under Prin. V.)
- Note the following: —
- The man of talent merely, is strong for enterprise.
 - The air, the earth, the water, teem with delighted existence.
 - The air, the earth, and the water teem, etc.
 - Whatever is, is right.
 - (e) Snow which falls in spring melts rapidly.
(Snow, which crystallizes in six-sided prisms, is an example.)
Men ignorant of the Bible often disbelieve it.
(The men, ignorant of the subject, could not understand.)
Every teacher must love a boy who is attractive and docile.
(Every teacher must love the boy, who is, etc.)

See, also, the principles of syntax referred to (*d*).

(*f*) Milton the poet was blind.

The emperor Antonius wrote on morals.

(Newton, the great mathematician, was very modest.)

(*g*) This might include the three preceding cases.

2. THE SEMICOLON.

Prin. V.—A semicolon is used :—

(*a*) When a longer pause is required to separate parts, any of which already have the comma.

(*b*) To separate members of a sentence, or slightly connected propositions.

(*c*) To set off phrases, clauses, and sometimes other parts, having a common dependence.

(*d*) Before *as*, *namely*, *that is*, *to wit*, *thus*, *i.e.*, *viz.*, and the like, introducing an example or enumeration ; and before *for*, *but*, and the like, denoting cause, influence, concession, contrast, or explanation.

(*e*) In general, where a longer pause than the comma, but not the colon or the period, is required.

(*f*) *Exceptional*.—In some of the above cases, when the sentence or the pause is short, the comma is often to be preferred.

EXAMPLES.

(*a*) Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each to-morrow
Find us farther than to-day. — *Longfellow*.

(*b*) The epic poem recites the exploits of a hero ; tragedy represents a disastrous event ; comedy ridicules the vices and follies of mankind ; pastoral poetry describes rural life ; and elegy displays the tender emotions of the heart.

(*c*) If we think of glory in the field ; of wisdom in the cabinet ; of the purest patriotism ; of the highest integrity, public and private ; of morals

without a stain; of religious feelings without intolerance and without extravagance, — the august figure of Washington presents itself as the personation of all these ideas. (Sometimes a dash preceded by a comma or a semicolon is used between the common part and the rest, as in the foregoing example (See Prin. XI., *b*).

(*d*) The operations of the mind are three; namely, 1. Simple apprehension; 2. Judgment; 3. Discourse or reasoning.

Economy is no disgrace; for it is better to live on a little than to outlive a great deal.

Men must have recreation; and literature and art furnish that which is most pure, innocent, and refining.

(*f*) The pride of wealth is contemptible, the pride of learning is pitiable, the pride of dignity is ridiculous, and the pride of bigotry is insupportable.

3. THE COLON.

Prin. VI. — The colon is used : —

(*a*) After a sentence complete in itself, followed by an additional or explanatory remark.

(*b*) Between members (175) any of which already have the semicolon.

(*c*) Before a quotation or particulars formally introduced.

(*d*) *Exceptional.* — See Prin. II., *c*. When the introductory word is *as*, *namely*, *that is*, and the like, it may be preceded by a semicolon (or sometimes even by a comma and dash, or a comma) and followed by a comma (Prin. V., *d*). When the part following begins a new paragraph, the colon and dash are generally used (*e.g.*, 131, 158, 175, etc.).

(*e*) Before Arabic numerals of chapter and verse; as, Luke 12: 15.

EXAMPLES.

(*a*) Study to acquire a habit of thinking: nothing is more important. (But see Prin. V., *d*.)

(*b*) Ayrshire was Cochrane's object: but the coast of Ayrshire was now guarded by English frigates; and the adventurers were under the necessity of running up the estuary of the Clyde to Greenock.

(*c*) The words, literally translated, were these: "The winds roared and the rains fell, when the poor white man, faint and weary, came and sat under our tree."

Our own theory may be briefly stated, thus: The facts or materials with which psychology has to do are derived from two sources — consciousness and sense-perception.

4. THE PERIOD.

Prin. VII.—A period is used : —

(*a*) At the end of every sentence or its equivalent which is not interrogative or exclamatory (Exc., *Prin. VI., a*).

So, also, after entirely disconnected parts of a series introduced by a colon or the like (*Prin. VI., c*), as in 132, 29, *Prin. VI.*, etc.

(*b*) After abbreviations and Roman numerals.

In this case, the period must be followed by the same pause that would follow the whole word if written (except citations ; as, *Jn. IV. 3*).

EXAMPLES.

(*a*) The life is long that answers life's great end.

English Literature. By the Rev. Stopford Brooke, M.A. New York : D. Appleton and Company.

Æt. 19 +. Tender-eyed blonde. Long ringlets. Cameo pin. Gold pencil-case on a chain. Locket. Bracelet. Album. Autograph book. — *Holmes*.

(*b*) Boston, Mass., 23 Mar., 1880.

James VI., afterwards James I. of England.

(Rare Ben Jonson. Gen. Tom Thumb. Four per cent bonds.)

5. THE FOUR MINOR POINTS.

Prin. VIII. — An interrogation point is put at the end of a question.

(a) Several questions in the same sentence may have the point after each.

(b) In parenthesis (?) it denotes doubt.

EXAMPLES.

Is psychology a science? Can there be a science of the human soul?
and what are its principles and methods?

You will be here to dinner?

(a) Did you ever see a coal-mine? a lead-mine? an iron-mine?

(b) Such are the facts (?) as he gives them.

Prin. IX.—An exclamation point is used after expressions of emotion or passion.

(a) It is sometimes repeated to denote emphasis.

(b) In parenthesis (!) it denotes ridicule, contempt.

(c) In scientific books it is sometimes used to indicate certainty.

This point should be sparingly employed.

EXAMPLES.

(a) Charge, Chester, charge! On, Stanley, on!

Alas! those happy days are gone.

Alas for his poor family!

Oh! you are wounded, my lord.

Oh, bloodiest picture in the book of time!

Oh the anguish of such an hour!

Tremble, O man, who ever thou art.

(b) And that is all the argument (!) he gives us.

(c) *Orchis Flava*, L.! — *Gray*.

Prin. X.—A parenthesis incloses an expression which has no connection in sense or construction with the sentence in which it is inserted.

“Parenthetical expressions” (Prin. I., 1, a) are different,—their omission would materially change the sense, and

often the construction, while the omission of the parenthesis proper would not.

EXAMPLES.

Thou happy, happy elf,
 (But stop, first let me kiss away the tear!)
 Thou tiny image of myself,
 (My love, he's poking peas into his ear!) — *Hood*.

Know, then, this truth (enough for man to know),
 Virtue alone is happiness below. — *Pope*.

NOTE. — If a point would be required were the parenthesis omitted, the same point should follow the parenthesis. A mark of interrogation or exclamation, but rarely any other, may precede the last curve. When a whole sentence is in parenthesis, the sentence-point precedes the last curve. For example, see 71, *b*; p. 126; 174, *a*, *b*; Rem. 7, p. 130.

Prin. XI. — A dash is employed: —

(*a*) To denote a sudden break in the connection, or a short and significant suspension or turn.

(*b*) Frequently before a conclusion (*Prin. V.*, *c*), or before a series (*Prin. V.*, *d*), — usually with a comma (or semicolon) in either case.

(*c*) Sometimes instead of commas with parenthetic appositives; or instead of a parenthesis when the inclosed parts coalesce readily with the rest of the sentence.

(*d*) With a period between title and subject-matter, or between subject-matter and author.

(*e*) To denote omission of letters or figures.

(*f*) As the last pause after the address, before the body of a letter.

The dash is one of the most valuable and worst abused of our pauses. Beginners should be cautious in its use.

EXAMPLES.

- (a) He saw — whatever thou hast seen,
Enjoyed — but his delights are fled. — *Montgomery*.

The pulse fluttered — stopped — went on — throbbed — stopped again — moved — stopped. — Shall I go on? — No. — *Sterne*.

(b) To pull down the false and to build up the true, and to uphold what there is of true in the old, — let this be our endeavor.

One sees countless objects which the other entirely overlooks, — houses, trees, lawns, lines of beauty.

(c) 'Twas my cradle in childhood, — that ocean so grand.

But does the mind always know — *i.e.*, remember — with equal certainty?

(d) *Authorities*. — For Edward I. as before. For Edward II. we have three important cotemporaries. — *J. R. Green*.

(e) To Mrs. C — e H — y. — Jn. V. 1-4. — 1878-9.

(f) BOSTON, MASS., Apr. 15, 1880.
C. J. JONES, Esq.,
Dear Sir : — In answer to your inquiry — — .

(This is only one of the numberless forms employed by correct writers.)

6. OTHER POINTS AND MARKS.

Prin. XII. — An apostrophe is used : —

(a) To denote the omission of a letter or letters ; as, I'm, 'tis, tho', (word's, Ang. Sax. *wordes*).

(b) As the possessive sign (90, 110).

(c) To indicate the plural of characters, etc. (85, *j*).

Prin. XIII. — A hyphen is employed to separate syllables at the end of a line (p. 22), or to separate parts of a compound word (45, *b*).

Prin. XIV. — Quotation marks inclose a direct (English) quotation. (See, *e.g.*, almost any preceding page.)

(a) Titles of works are often put in quotations (29, *b*, 4).

(b) A quotation within another should be indicated by single instead of double marks; as, Trench well says, "What a lesson the word 'diligence' contains."

(c) When paragraphs are quoted, the marks are put at the beginning of each, but at the end of only the last.

Prin. XV.—**Brackets** have much the same use as the parenthesis, but usually inclose something inserted in a quotation, or particularly explanatory.

There are [those] who deaf to mad ambition's call.

Shylock. [Aside]. These be Christian husbands.

Well, I'll set you forth.

[*Exeunt.*]

Prin. XVI.—**Reference marks** direct the reader's attention to notes in the margin or elsewhere.

The most common are,—the *star*, or asterisk (*), the *dagger*, or obelisk (†), the *double dagger* (‡), the *section* (§), *parallels* (||), the *paragraph* (¶), and *superiors*, *i.e.*, small figures or letters a little above the line.

Prin. XVII.—A **caret** is used only in writing, to show where something accidentally left out is to be inserted.

Copy and recopy so long as one of these "blunder-points" remains.

Other marks are occasionally employed,—under-score (29), accents, diæresis (p. 23, 3), cedilla, tilde, index, asterism, brace, leaders. For these see *Webster*, p. 1696, or *Worcester*, p. 1774. For signs used in correcting proof, see *Webster*, p. 1696; *Worcester*, p. 1775; or, much the best, Wilson's *Treatise*, pp. 303–321.

TOPICAL REVIEW.

IV. — SYNTAX.

Part II. — Grammar of the Sentence.

(A) PRINCIPLES OF SYNTAX.

Government, Agreement, Relation, Ellipsis
General Principles (Rules).

I. Nominative. Rem. 1, 2.	VII. Antecedent. Rem. 19-23.
II. Possessive. Rem. 3.	VIII. Verb. Rem. 24-26.
III. Objective. Rem. 4-9.	IX. Infin., Part. Rem. 27-31.
IV. Same Case. 1. Apposition. Rem. 10. 2. Predication. Rem. 11.	X. Adverb. Rem. 32-48.
V. Double Case. Rem. 12, 13.	XI. Preposition. Rem. 39-41.
VI. Adjective. Rem. 14-18.	XII. Conjunction. Rem. 42-50.
	XIII. Interjection.

(B) PRINCIPLES OF PUNCTUATION.

General Principles (Rules).

I.-IV. Comma.	XI. Dash.
V. Semicolon.	XII. Apostrophe.
VI. Colon.	XIII. Hyphen.
VII. Period.	XIV. Quotation.
VIII. Interrogation.	XV. Brackets.
IX. Exclamation.	XVI. References.
X. Parenthesis.	XVII. Caret.

V. PROSODY.

191. **Prosody** treats of the principles peculiar to poetic language.

192. All language is either prose or poetry.

(a) **Prose** is ordinary language without rhythm or measure.

(b) **Poetry** is an elevated style of language, usually imaginative, and having rhythm and measure. The principal kinds of poetry are : —

1. **Epic** — extended poetic narrative relating to heroic or mythological events, — called, also, *heroic*. Ex.: Milton's *Paradise Lost*.

2. **Dramatic** — adapted to representation on the stage. There are two principal species : —

(a) **Tragedy** — representing the deeper human passions, and usually having a fatal conclusion. Ex.: Shakespeare's *Hamlet*, *Othello*.

(b) **Comedy** — representing the lighter human passions and foibles, and usually having a pleasant conclusion. Ex.: Shakespeare's *Merchant of Venice*.

Minor species of the drama are tragi-comedy, melo-drama, opera, burletta, farce.

3. **Didactic** — designed to instruct rather than amuse. Ex.: Pope's *Essay on Man*.

4. **Lyric** — adapted to music, or expressive of individual feeling.

Of lyrics, the *ode* is longer and more elaborate, as Dryden's *St. Cecilia's Day*; the *song* (psalm, hymn) is short and of uniform measure; the *ballad* relates some striking or romantic incident.

5. **Pastoral** — relating to rural affairs, — called, also, *bucolic*.

An *Eclogue* is in the form of dialogue; a *georgic* is a didactic poem on husbandry; an *idyl* is short and descriptive, and may be any highly wrought relation of common affairs, as Tennyson's *Idyls of the King*.

6. **Elegiac** — expressive of sorrow, lamentation. Ex.: Gray's *Elegy*; Tennyson's *In Memoriam*.

An *epitaph* is a short elegy.

7. **Satirical** — ridiculing human follies and foibles. Ex.: Butler's *Hudibras*.

A *Lampoon* is a personal satire.

8. **Sonnet** — a short poem, usually of fourteen lines. Ex.: Shakespeare's or Wordsworth's *Sonnets*.

9. **Epigram** — a very short poem, ending in a witty, pungent, or delicate turn.

193. A **Verse** is a line of poetry.

Every verse of much length has usually two pauses, — (1) *cæsural*, within the line, (2) *final*, at the end of the line. These may or may not coincide with the grammatical pauses.

EXAMPLE. — Nature is but a name | for an effect |
Whose cause is God. | He feeds the sacred flame |
By which the mighty process | is maintained. | — Cowper.

194. A **Stanza** is a series of verses usually forming one of the minor divisions of a poem.

195. **Rhyme** is a correspondence in sound between the closing syllables of two or more verses.

(a) A *single rhyme* has one rhyming syllable at the end of each line ; a *double rhyme*, two ; a *triple rhyme*, three.

(b) A *couplet* consists of two consecutive lines that rhyme ; a *triplet*, of three.

196. **Blank verse** is poetry that does not rhyme.

197. **Quantity** is generally defined as the relative time required for the pronunciation of a syllable. In this sense, there is little use for the term in English prosody ; all accented syllables (23) being considered *long*, and all unaccented syllables *short*, though they may be uttered in the same time. Long syllables are marked (—), short ones, (∪) ; as bĕgīn. (These marks have nothing to do with the *sounds*, but only with *accents*, or so-called “length,” of the syllables.)

198. A **Foot** is a group of syllables forming the measuring-unit of a verse.

There are, in English, eight kinds of poetic feet, in two classes, — (1) four of two syllables each, and (2) four of three. They may be briefly described and illustrated thus : —

In (1) the order of syllables is, —

1. **Iambus** . . short, long . . ∪ — . bĕgīn.
2. **Trochee** . . long, short . . — ∪ . sītīng.
3. **Spondee** . . both long . . — — . āll hāil.
4. **Pyrrhic** . . both short . . ∪ ∪ . (hap)pīnĕss.

In (2) the order of syllables is, —

5. **Dactyl** . . long, short, short — ∪ ∪ hāppīnĕss.
6. **Anapæst** . . short, short, long ∪ ∪ — ĭntĕrvĕne.
7. **Amphibrach** short, long, short ∪ — ∪ bĕgīnnīng.
8. **Tribrach** . . three short . . ∪ ∪ ∪ (in)tĕrĕstīng.

EXAMPLES.

1. Thē cūr | fēw tōlls | thē knēll | ōf pārt | īng dāy.
2. Seē thē | mightȳ | hōst ād | vāncīng.
3. Of sēnse | whēreby | thēy hēar, | sēe, smēll, | tōuch, tāste.
4. Sō spōke | thē fiēnd | ānd with | nēcēs | sītȳ.
5. Bīrd ōf thē | wildērness, | Blithesōme ānd | cūmbērlēss.
6. And thē sheēn | ōf thēir spēars | wās līke stārs | ōn thē sēa.
7. Cōllēctīng, | prōjēctīng, | Rēcēdīng, | ānd spēēdīng.
8. And thūn | dērs dōwn | īmpēt | ūōūs tō | thē plāin.

199. **Meter** is the poetic measure of a verse or stanza.

(a) This is indicated first by the kind of foot, as *iambic*, *dactylic*, etc.; second, by the number of feet in a verse. *Monometer* is a verse of one foot; *dimeter*, of two; *trimeter*, of three; *tetrameter*, of four; *pentameter*, of five; *hexameter*, of six; *heptameter*, of seven.

(b) *Heroic verse*, in which ordinary epic poetry is written, consists of iambic pentameters. *Spenserian verse* is the peculiar stanza in which Spenser wrote his *Faery Queen*, and consists of eight iambic pentameters, followed by a hexameter called an *Alexandrine*.

(c) A large proportion of our sacred poetry is iambic, and arranged in four-line verses for singing. *Long meter* consists of tetrameters; *common meter*, of tetrameters and trimeters alternating; *short meter*, of trimeters, except that the third line is a tetrameter. Hymns are also marked from the number of syllables in the verses composing the stanzas; as, 7s, 8s and 7s, 7s and 6s, 6s and 4s.

200. **Scanning** is the dividing of a verse into its component feet.

(a) Every piece of poetry has some standard foot in which it is mainly written; thus, the standard of an epic is

the iambus. One does not have to read far, however, in any epic, to find examples of every other kind occurring. Thus: —

And frōm | thē ī | vōry pōrt | thē chēr | ūbīm.
Thēy tō | thēir grās | sŷ cōuch, | thēsē tō | thēir nēsts.
Ambīg | ūoūs ānd | wīth dōūb | lē sēnsē | dēlūdīng.
And thē | sōft wīngs | ōf pēace | cōvēred | hīm rōund.

(b) A line is sometimes called *acatalectic* when it has its full number of syllables; *catalectic*, when it lacks its final syllable; *hypercatalectic*, or a *hypermeter*, when it has one or two redundant syllables at the close; a *hemistich*, when it is complete as far as it goes, but not full.

(c) Thus accent and time (not quantity) come in as the main elements of the movement of English poetry. If the syllables of a foot are accented, the movement is heavy; if unaccented, light. If the foot has two syllables, the movement is slower; if three, more rapid. Any foot may replace any other, as seen above, the time, or beat, remaining the same. Even rests may occur, the time moving on unchanged; as, —

Brēāk, ♪ | brēāk, ♪ | brēāk, ♪
On thŷ cōld | grāy crāgs, | O sēa.

Or, perhaps more accurately thus: —

♪ Wōrk, | ♪ wōrk, | ♪ wōrk,
Till thē brāin | bēgīns | tō swīm.

(d) The older poets, notably Milton, frequently elide a final vowel before a word beginning with a vowel (*synaesthesia*): —

Or daring, first on me the' assault shall light.
For we have also' our evening and our morn.
To none communicable' in earth or heaven.

Or perhaps it may be better said that the two vowels run together in pronunciation (synæresis). This closely resembles the triplet in music, and will, perhaps, explain most examples of the trisyllabic foot in iambic measure; as, *e.g.* —,

And from their ivo'ry port the cherubim.

Ambigu'ous and with double sense deluding.

(The last line is an example of hypermeter.)

(*e*) From all these considerations it is plain that our customary style of scanning (tŭm tŭm | tŭm tŭm | tŭm tŭm) hardly reaches the beginnings of this interesting subject. The pronunciation should be perfectly natural and easy, and such (except slower and more measured) as would be given by any good reader. Every line and foot should be carefully measured, and every syllable marked. Worked out in this way, the scansion of English verse becomes as valuable a class drill as that of Latin; certainly it will prove of as much practical profit and pleasure to the life-long reader of English poetry.

TOPICAL REVIEW.

V.—PROSODY.

Prose.

Poetry.

1. Epic.
2. Dramatic.
 - (a) Tragedy.
 - (b) Comedy.
 - (c) Minor Species.
3. Didactic.
4. Lyric.
 - Ode, Song, Ballad.
5. Pastoral.
 - Eclogue, Georgic, Idyl.
6. Elegiac.
 - Epitaph.
7. Satirical.
 - Lampoon.
8. Sonnet.
9. Epigram.

Verse.

Cæsural Pause.

Final Pause.

Stanza

Rhyme.

Single, Double, etc.

Couplet, Triplet.

Quantity.

Long, Short.

Accent.

Foot.

Two syllables.

Iambus, etc.

Three syllables.

Dactyl, etc.

Meter.

Iambic, etc.

Monometer, etc.

Heroic Verse.

Spenserian Verse.

Scanning.

VI. FIGURES.

201. A **Figure**, in grammar, is a deviation from the ordinary form, construction, or application of a word. There are four kinds,—figures of Orthography, of Etymology, of Syntax, and of Rhetoric.

Though thus belonging to several of the main divisions of grammar, figures are, for convenience, introduced here together.

I. FIGURES OF ORTHOGRAPHY.

202. A **Figure of Orthography** is a deviation from the ordinary spelling of a word.

1. **Mimesis** is a ludicrous imitation of errors in pronunciation ; as, “ Well, *zur*, I’ll not *argify*.”

2. **Archaism** is an ancient form of spelling ; as, *holpen*, *yclad*.

2. FIGURES OF ETYMOLOGY.

203. A **Figure of Etymology** is a deviation from the ordinary form of a word.

1. **Aphæresis** is elision from the beginning of a word ; as *’gainst*, *’neath*.

2. **Syncope** is elision from within a word ; as, *o’er*, *mov’d*.

3. **Apocope** is elision from the end of a word ; as, *tho’*, *ten o’ th’ clock*.

4. **Prosthesis** is the prefixing of a letter or syllable to a word ; as, *a-down*, *a-cold*.

5. **Paragoge** is the addition of a letter or syllable to a word ; as, *withouten, deary*.

6. **Synæresis** is the union of two syllables into one ; as, *you'll, 'tis*.

7. **Diæresis** is the separation of successive vowels into two syllables ; as, *coöperate*.

8. **Tmesis** is the insertion of a word between parts of a compound ; as, *to you ward*.

3. FIGURES OF SYNTAX.

204. A **Figure of Syntax** is a deviation from the ordinary construction of a word.

1. **Ellipsis** is the omission of an element necessary to the construction ; as, go [*thou*].

2. **Pleonasm** is a redundancy of words ; as, "Now Harry's flesh *it* fell away."

3. **Syllepsis** is a construction according to a figurative meaning ; as, The moon sheds *her* light ; The *city* all *ran* to see.

4. **Enallage** is the use of one part of speech, or one form of inflection, for another ; as, They fell *successive*[ly] and *successive* rise ; His heart was *broke*.

5. **Hyperbaton** is an inversion of words ; as, "He wanders *earth around*."

6. **Zeugma** is the reference of a word to a more distant word, while primarily relating to a nearer one ; as, "Nor this a good, nor that a bad we *call*."

4. FIGURES OF RHETORIC.

205. A **Figure of Rhetoric** is a deviation from the ordinary application of a word, — called, also, a *trope*.

1. A **Simile** is an expressed comparison ; as, "He shall be *like* a tree planted by the rivers of water."

2. A **Metaphor** is an implied comparison ; as, "The Lord is my *rock*."

(a) An **Allegory** is a continued metaphor. Ex.: *Pilgrim's Progress*; *Ps.* 80.

(b) A **Parable** is a short allegory conveying religious instruction. Ex.: *Lu.* 15: 11-32.

(c) A **Fable** is a brief story with a pointed moral. Ex.: *Æsop's Fables*.

3. **Personification** represents inanimate objects as endowed with life and action ; as, "The sea saw it and fled."

4. **Metonymy** is a change of names which have some relation. Ex.: *Gray hairs* for old age ; the *chair* for the chairman ; the *table* for its contents ; *dizzy heights* ; *weary way*.

5. **Synechdoche** puts a part for the whole, or the whole for a part ; as, *roof* for house, *sail* for ship ; " *Ten thousand* are at my right hand " — a great number.

6. **Antithesis** is contrast ; as, "Though poor, luxurious ; though submissive, vain."

7. **Irony** is the sarcastic utterance of the reverse of what is meant ; as, "Cry aloud, for he is a god." — *1 K.* 18: 27.

8. **Paraleipsis** is a pretended omission of what is really mentioned ; as, "To say nothing of its absurdity, the thing will prove practically impossible."

9. **Hyperbole** is extravagant exaggeration ; as, "Rivers of water run down my eyes ;" "I am cold as ice ;" "tired to death." This is a figure unfortunately quite too common.

10. **Climax** is a graduated rise in the force and importance of a series of expressions. Ex.: *Rom.* 8: 35 ; *2 Pet.* 1: 5-7. *Anticlimax* is the reverse of climax.

11. **Interrogation** is a question implying that its reverse

declaration is true ; as, "Canst thou by searching find out God ?"

12. **Exclamation** is an expression of strong emotion.
Ex.: *Rom.* 11 : 33.

13. **Apostrophe** is a sudden turning from the subject to a direct address. Ex.: *Paradise Lost*, III. 1-55.

14. **Vision** is the representation of past or imaginary scenes as present to the senses. Ex.: Campbell's *Lochiel*.

15. **Euphemism** is a softened expression for what might otherwise seem harsh ; as, "He is not the most truthful of men," for "He is a liar."

16. **Onomatopœia** is the imitation of the sense by the sound of the words. See Pope's inimitable example, *Essay on Criticism*, 365-372.

17. **Catachresis** is a forced or extravagant use of a trope or word ; as, "Her voice was but the *shadow* of a sound."

TOPICAL REVIEW.

VI. — FIGURES.

A Figure.

Classes.

1. Figures of Orthography.

- | | | |
|-------------|--|--------------|
| 1. Mimesis. | | 2. Archaism. |
|-------------|--|--------------|

2. Figures of Etymology.

- | | | |
|----------------|--|---------------|
| 1. Aphæresis. | | 5. Paragoge. |
| 2. Syncope. | | 6. Synæresis. |
| 3. Apocope. | | 7. Diæresis. |
| 4. Prosthesis. | | 8. Tmesis. |

3. Figures of Syntax.

- | | | |
|---------------|--|----------------|
| 1. Ellipsis. | | 4. Enallage. |
| 2. Pleonasm. | | 5. Hyperbaton. |
| 3. Syllepsis. | | 6. Zeugma. |

4. Figures of Rhetoric.

- | | | |
|---------------------|--|--------------------|
| 1. Simile. | | 8. Paraleipsis. |
| 2. Metaphor. | | 9. Hyperbole. |
| (a) Allegory. | | 10. Climax. |
| (b) Parable. | | 11. Interrogation. |
| (c) Fable. | | 12. Exclamation. |
| 3. Personification. | | 13. Apostrophe. |
| 4. Metonymy. | | 14. Vision. |
| 5. Synecdoche. | | 15. Euphemism. |
| 6. Antithesis. | | 16. Onomatopœia. |
| 7. Irony. | | 17. Catachresis. |

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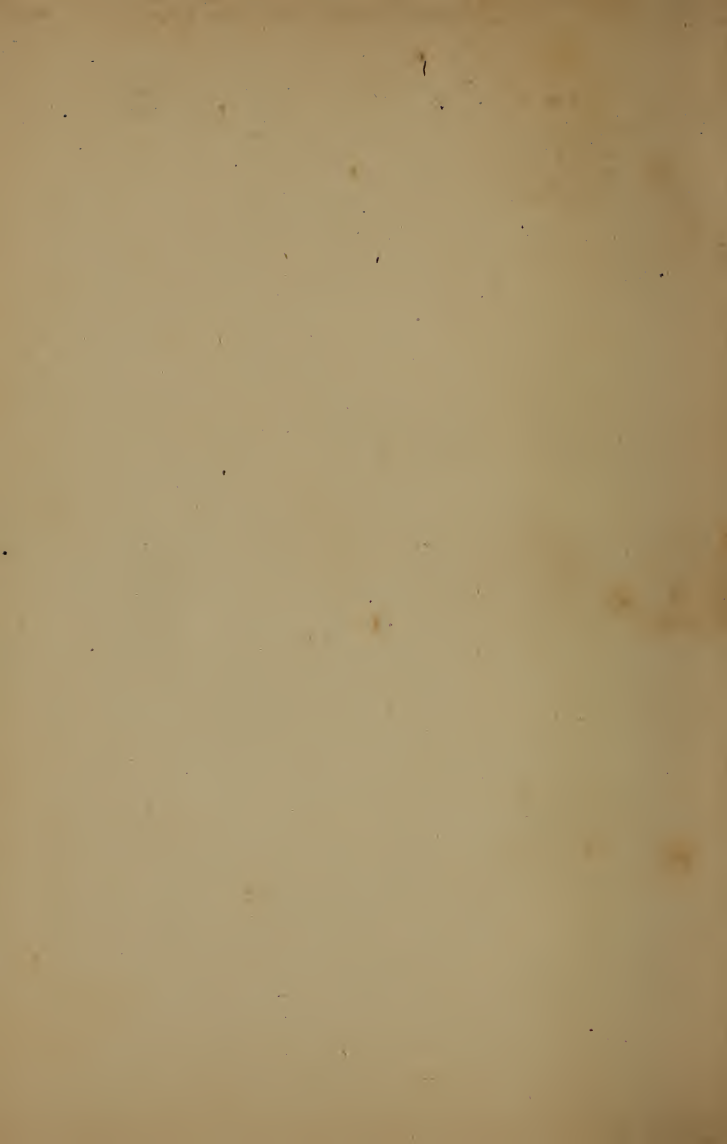
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